

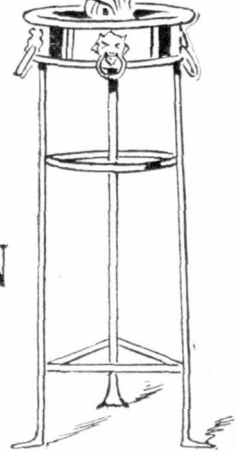
# EASY MAGIC

WITH  
PATTER

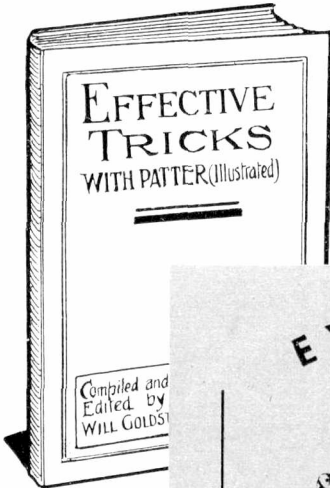


BY  
WILL GOLDSTON

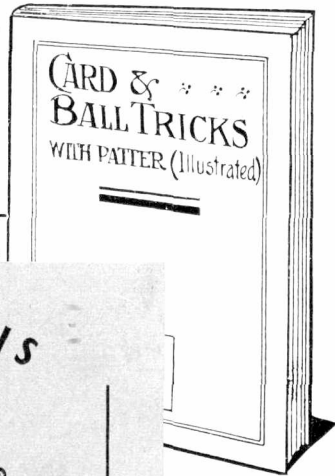
*Part One*



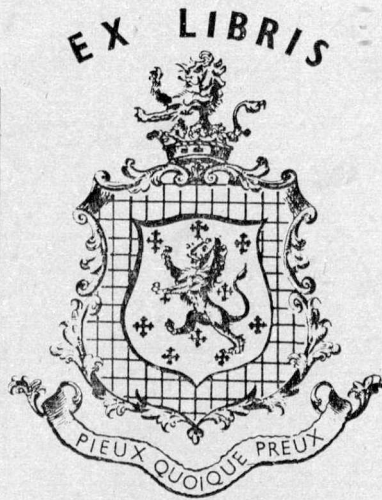
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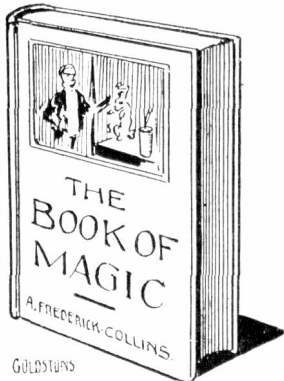


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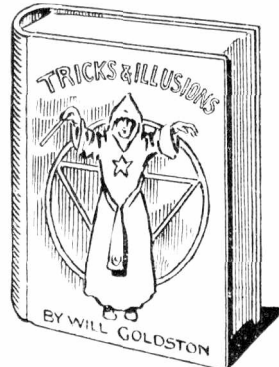
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# EASY MAGIC

WITH PATER

By

## WILL GOLDSTON

*Author of "Exclusive Magical Secrets,"  
"Tricks & Illusions," "More Tricks & Puzzles,"  
&c., &c.*

### PART ONE

More than 100 Diagrams. Copyright by Author.

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## Always a Conjurer

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My title may seem to demand a little explanation. Any conjurer worth calling a conjurer is "always a conjurer," but he sometimes goes to a lot of unnecessary trouble to hide the fact.

This is a mistake. I am convinced that a conjurer should let people see he is "always a conjurer." He can only do this really effectively by conjuring. Hence the necessity for a good display of pocket tricks. The conjurer should always be "at it;" in this way he will build up a reputation for being a marvellous man even if his public show does not exactly make people sit up and stare!

I am well aware that a good many men will not agree with this view, but I have never yet heard a good argument against it. It has been said: "When I have done my show I have finished with the public for the time being." But the public entertainer has never really finished with his public; if he thinks he has, or if he tries to separate himself from his public, he is losing ground. It should be part of his business to be always "in" with the public.

One argument against my pet view—that a conjurer should conjure at every possible opportunity—is that it makes him too cheap. I don't believe it. I should say that it would rather have an opposite effect. People would sooner hear that the Great So-and-So is never tired of conjuring, and is always springing surprises on his friends. Hearing that the public would naturally think that the Great So-and-So must be very enthusiastic over his work, and what better reputation can an artist have? When people once get to know that a conjurer conjures partly for sheer love of conjuring he is far more likely to be a success than one who believes in keeping strictly to business in business hours and in dropping business afterwards. A conjurer's life should always be "business hours."

Many a conjurer in a small way has owed his success to the things he has done "after the show." These men have not stuck to the silly motto "Business in business hours and never afterwards." On the contrary, they have always been ready to discuss magic with amateurs, and show them little things and encourage them to practice and so on. Does such conduct belittle the performer? On the contrary, it shows that he is not a conjurer merely for what he gets out of it in pounds, shillings and pence—in short, that he is an artist first and a business man afterwards.

As a matter of fact, the man who is "always a conjurer," and does not mind people knowing it, is not only a better artist than the man who shuts up directly his turn is over, but he is also a better business man. The conjurer who is "always a conjurer" adds greatly to his popularity and builds up a reputation on a solid foundation. I could name more than one magician in the front rank who never misses a chance of doing a trick if he thinks that he can amuse and interest people in conjuring. He does this partly because he is never quite so happy as when he is conjuring, and partly because he knows that by showing people a few tricks for nothing he is whetting their appetite for more, and the rest he gives in his show! Good business for him all the time.

On the other hand, the man who never does a trick except when he is paid to give a show misses a lot of fun in life, and also misses the chance of making friends with the public. When one of the great ones is staying at a hotel that fact is sure to be known to other guests in the hotel. Well, if he is a genial man and does not mind entertaining his fellow guests in an informal manner he is—not being unprofessional—as I have heard people suggest. He is amusing himself, other people, and doing a good stroke of business at the same time. And if he satisfies the curiosity of a few amateurs by showing them "how it is done," so much the better. They will be overjoyed at having had a lesson from a big professional and will show their gratitude in the usual manner when they are in front and the big one is on the stage.

I attribute the popularity of some of our leading comedians to the fact that the public know, from stories about them, that they are by nature comedians, and that they dearly love a joke in private life, and do not keep all their fun for the occasions when they are paid to be funny.

The conjurer who wants to build up a big name for himself should remember this and act accordingly.

The supply of small tricks that can be presented on informal occasions is practically inexhaustible, and some of the best are those which are very seldom performed. Do you

think that it looks well for a big conjurer to be so retiring in his manner that he has to confess that he does not know a few tricks when people want to see them? I should say that such a confession is really a confession of weakness.

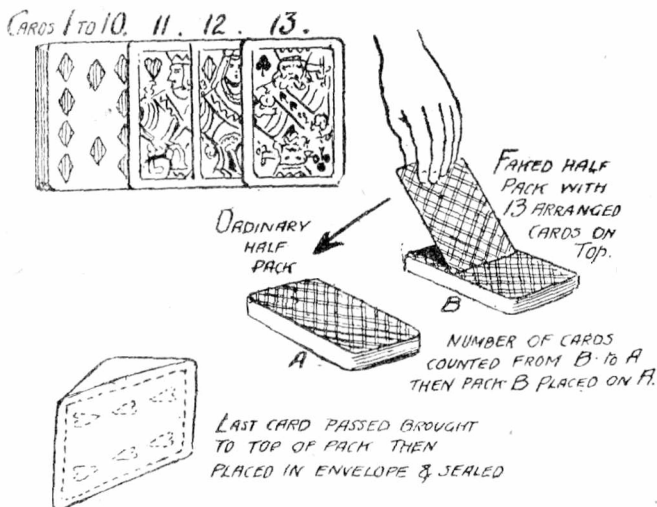
The conjurer who makes up his mind to become a success will follow his natural bent and be always thinking of conjuring. But he may easily know so many tricks that he forgets a good many of them. That may sound a little Irish, but I take it that both professionals and amateurs will know what I mean. Well, it does not take up much time to keep a little list of all the tricks that can be done informally—little tricks with articles that are always to be found in any company. I maintain that a conjurer who keeps up a good repertoire of such tricks has a very valuable possession, and I wish, for their sakes, that more professionals realised the fact! They have everything to gain, and nothing to lose, by being conjurers always. That opinion, I may add, is not merely my own, but it is shared by many of the foremost magicians who, because they are really devoted to their art and do not mind everyone knowing it, have built up lasting reputations for themselves.

Will Goldston.

## THE TELL-TALE CARD

### EFFECT.

Having shuffled a pack of cards the conjurer asks someone in the audience to divide the pack into two and to deal a few cards from one half on to the top of the other half, remembering how many cards he moves in this way. While the cards are being moved the conjurer turns his back or goes out of the room. The conjurer then picks up all the cards, shuffles them, asks someone to take a card and, without looking at it, to place it in an envelope and seal it down. The conjurer then asks the person who moved the cards to think of the number he moved. Pretending to be at a loss to discover the number of which the person is thinking, the conjurer explains that the trick is called the "Tell-Tale Card," and that the card which has been placed in the envelope will give the answer to the question. The person holding the envelope opens it and finds, say, the six of hearts in it, and the person who moved the cards admits that he moved "six," and that, therefore, the card has given the correct answer to the question: How many cards did you move?



### HOW IT IS DONE.

The top thirteen cards of the pack are arranged beforehand consecutively from the king to the ace, the top card being the ace and the thirteenth card the king. It is immaterial what suits are used in the thirteen cards. The conjurer shuffles the pack without disturbing the arrangement of the top thirteen cards, and asks his assistant from the audience to divide the pack into two halves, as nearly equal as possible. In indicating what is to be done the conjurer draws attention to the fact that the cards are to be moved one at a time from the top half to the lower half. When this has been done it will be seen that the last card moved will give the conjurer the key to the number. If six cards have been moved the top card of the lower half of the pack will now be a six. In picking up the two halves of the pack and shuffling them together the conjurer can easily keep this card on the top of the pack. He then forces it on someone in the audience and the card is placed in the envelope. The trick is then done, because the card is bound to give the correct answer.

### PATTER.

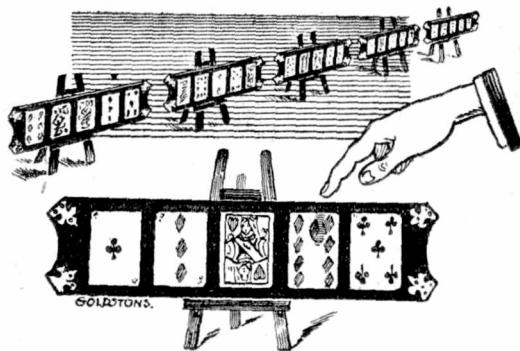
A little thought-reading experiment with a pack of cards. Will someone please assist me in the trick? Now, sir, please divide the pack into two halves—

it would puzzle you to divide it into three halves, wouldn't it? When my back is turned please deal a few cards from this half on to this half. Please do not deal more than thirteen cards, because it takes a long time to do the trick with a large number of cards. I want you to deal the cards one at a time in the ordinary way and to remember the number you deal. (*The conjurer turns his back on the audience while this is being done.*) Have you done it? You have? Thank you. Please remember the number of cards you moved, and now I want someone to take a card and place it in this envelope without looking at it. Now, sir, please think hard of the number of cards you moved. I am afraid you are not thinking hard enough: I don't seem able to read your thoughts. I was afraid I shouldn't be able to do that, and that's why I had a card selected and placed in that envelope. That card is the "Tell-Tale Card." Will you please open the envelope and see what the card says—six of hearts. Then the card says that you moved six cards from one half of the pack to the other. Is that correct, sir? It is. Then the card is quite truthful, which is more than I am. Thank you very much for helping me in the trick.

## THE CARDS AND BOARDS ILLUSION

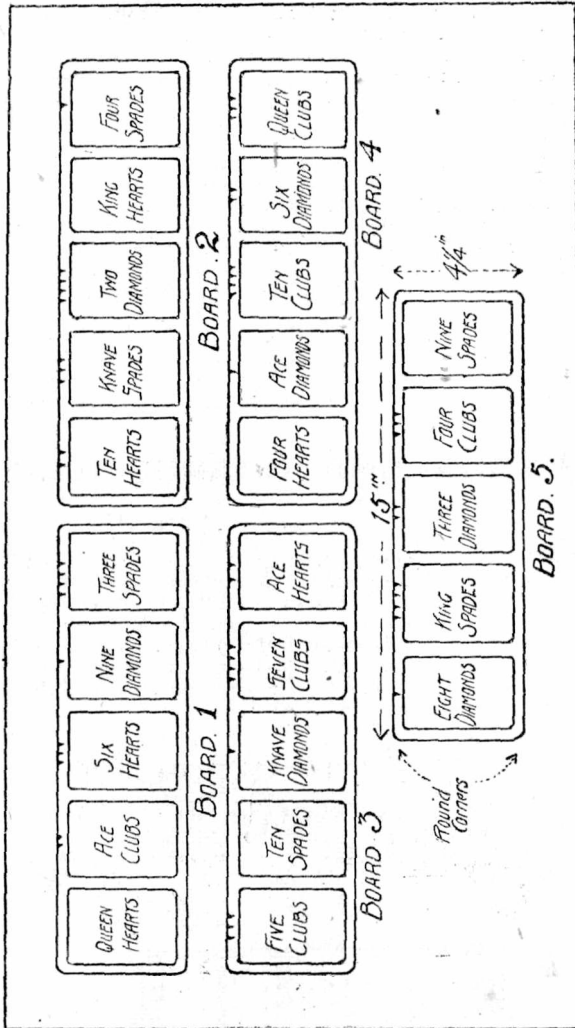
### EFFECT.

The conjurer comes forward shuffling a pack of cards. The pack can be shuffled by a member of the audience. The conjurer then deals out five cards to five members of the audience. He asks each person to think of one of the cards. The conjurer then collects all the cards, and puts them on one side. Next he draws attention to five boards on an easel. These boards have fixed to them cards similar to those which were given out. The conjurer puts each board on the easel separately, and asks each person if he can see his card. When the answer is in the affirmative the conjurer immediately names the card.



### HOW IT IS DONE.

The pack which is shuffled at the beginning of the trick is secretly exchanged for another pack arranged in a certain order. It will be seen in the diagram that the cards on the boards are marked, have marks above them. The top five cards which the conjurer gives to the first person are the "one point" cards; the next five are the "two point" cards, the next five "three point," the next "four point," and the last five are similar to those without any marking. Thus, when a person sees the card he is thinking of, the conjurer merely remembers which cards he had and the board tells him which is the desired card.



## PATER.

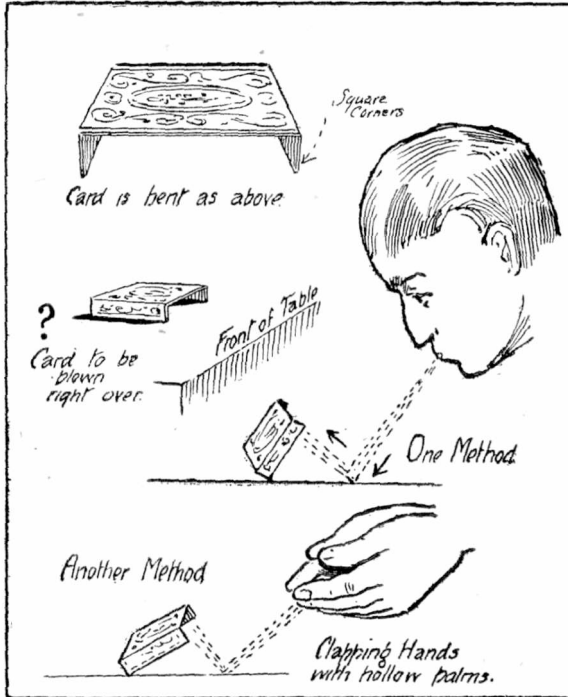
For my next trick I use about half a pack of cards. Will someone kindly shuffle them. Here I have an easel with some little boards. You will notice that the cards on the boards are similar to those which I will now deal out to the audience. Will you please think of one of these cards. Will you think of one? (Continue with the rest of the cards.) Now I will collect the cards, and put them on one side. I will now show you the boards separately, and when a person sees the card of which he is thinking will he please nod his head. You nodded, Sir? You can see your card? Please think of it. Something tells me that you are thinking of—(Name card, and continue with the rest of the cards).



## THE MAGIC BLOW

### EFFECT.

The ends of a card are bent, and the card is placed on the table. Someone in the company is asked to blow the card over. The feat is impossible unless the secret is known.



### HOW IT IS DONE.

There are two ways of doing the trick, and as the illustrations clearly indicate both of them no further explanation is necessary.

### PATTER.

Here is a card, bent at both ends so that it stands clear of the table. The trick is to blow the card over. Who will try? It is a very simple matter when you know. You have to blow magically. When you have blown over, perhaps you can make it go over by clapping your hands. This startles the card, and causes it to turn a somersault. Try it and see.

## THE ALADDIN THREE CARD TRICK

### EFFECT.

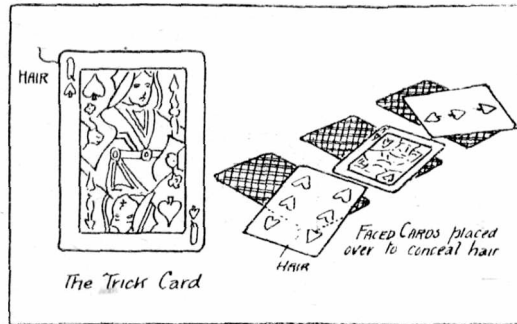
The effect is similar, in a way, to that of the well-known three card trick o the race-course, but with this difference. Two plain cards and a Queen are given to a member of the audience, with the request that he will shuffle them and place on the table in a row face downwards. The conjurer takes the rest of the pack



and lays a card, face upwards, on each of the three cards on the table. He then points to one of the cards and says: "The Queen is under there." The conjurer is right.

#### HOW IT IS DONE.

The Queen has a short length of fine hair stuck to one corner neatly. When the conjurer deals the three cards on the top of those face downwards, he secretly looks for the hair, and of course knows that the card is the Queen. The dealing of the three cards by the conjurer is only done to give him an opportunity of looking at the three cards closely.



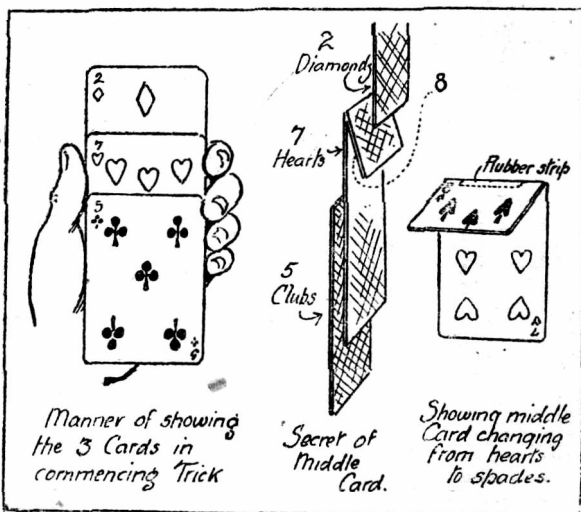
#### PATTER.

Have you ever seen the three card trick? This is a new way of doing it. Here are the three cards. Place them on the table in any order you like when my back is turned. You'll have to excuse my back: it's the only one I have for the moment. Finished? Now I deal three cards on the top of those, and the magnetic attraction of the Queen, for that card tells me that she is there, and there she is. She's always there when she's there.

## THE NEW CHANGING CARD

#### EFFECT.

The conjurer holds three cards in the position shown in the illustration. He asks someone in his audience to remember all three of the cards, but no one succeeds in doing this, for one of the cards is always a different card.



#### HOW IT IS DONE.

The middle card is provided with a flap. From the manner in which he holds the cards the conjurer is able to show faces and backs at the outset of the trick, but the middle card is really a flap card, the flap being half of another card. (See illustration.) When the cards are shown to audience for the second time this flap is in front of the card attached to it, and therefore that card appears to have changed.

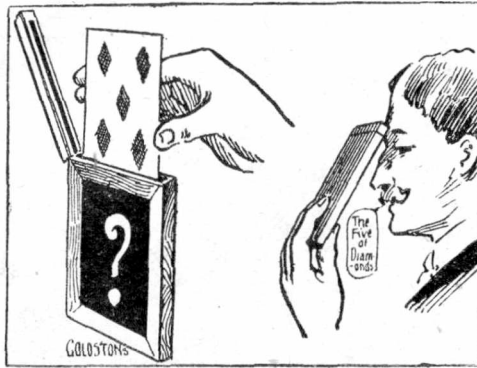
#### PATTER.

I shall be glad to have the services of someone with a good memory for the next trick. Would you mind helping, Sir? I just want you to remember these three cards. Have a good look at them. Do you know them? You do? Well, as I cannot do the trick unless I know that you know them, would you mind telling me what the cards were? (*The gentleman names them.*) I am sorry to contradict you, Sir, but you see you haven't a good memory, for the three cards are (*names them*). You are only one out. I am sorry, but I shall have to do another trick in place of this one.

## THE "NEWEST" SECOND-SIGHT CARD CASE

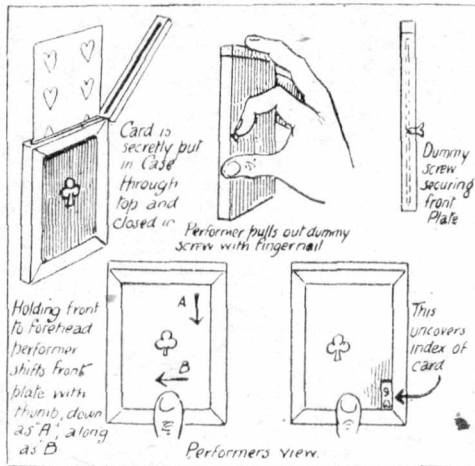
#### EFFECT.

The performer hands out a small flat box for inspection. Someone in the audience is invited to take any card from a pack and place it in the box. The conjurer, holding the box to his forehead, immediately names the card inside the box.



HOW IT IS DONE.

The illustrations give away the secret. One of the screws at the back of the box is a dummy. In holding up the box the conjurer pulls out this dummy screw a little way. This enables the conjurer to slide the front panel a little to one side with his thumb. At the lower right hand corner there is a small hole in the panel, and through this the conjurer is able to read the index corner of the card. The frame can be immediately restored to its original condition and handed out for inspection.

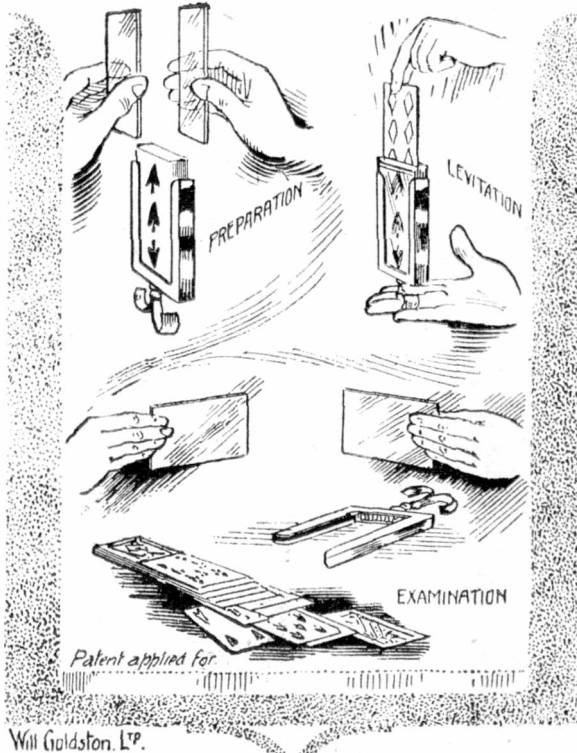


PATTER.

You have all heard of the famous box trick. Well, this is a different trick altogether, but it is done with a box. Here it is. This box won't hold anybody here this afternoon, but there is ample room in it for a King or a Queen or any other card from the pack. Will someone please examine the little box, please. Open the door and walk in, if you like. Now will someone please take any card from this pack, drop it into the box and close the lid. I hold the box to my head for a moment and something seems to tell me that the card in the box is the—. (Name the card. The trick can be repeated.)

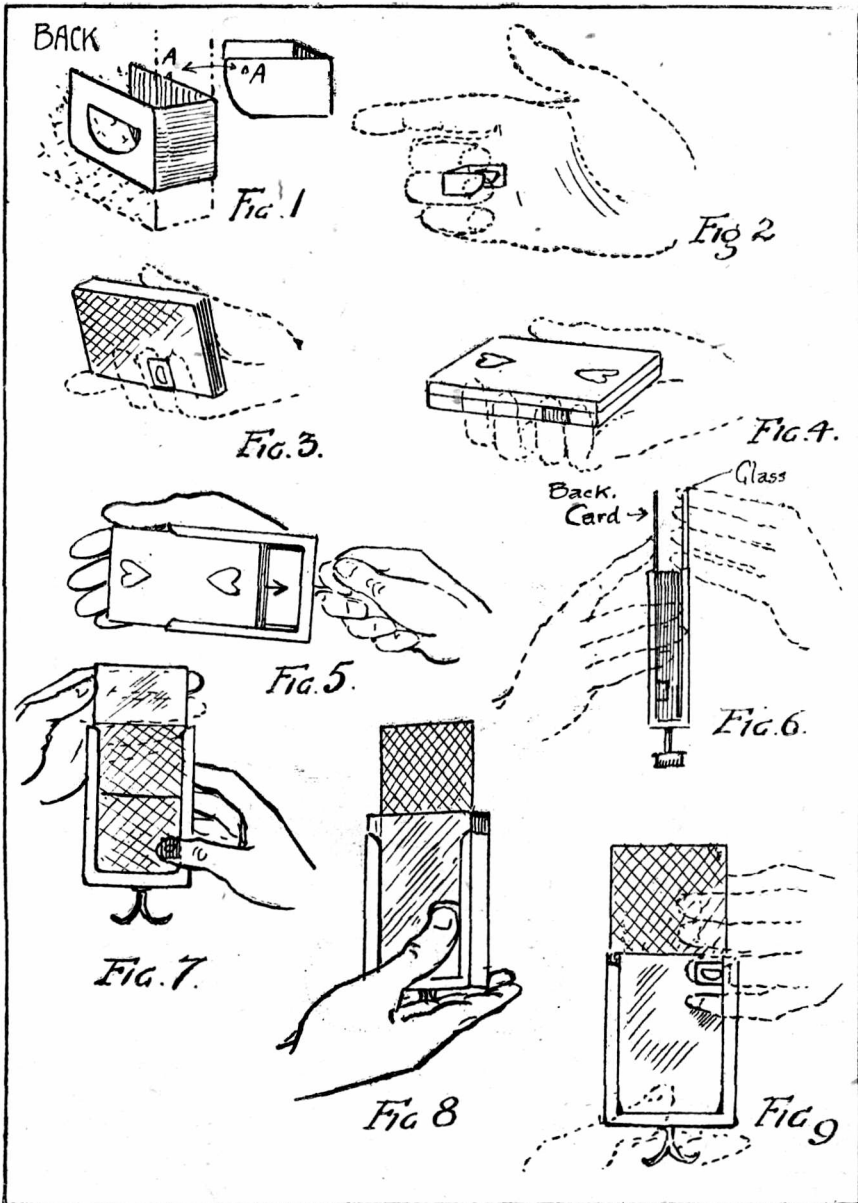
# THE "SYBIL" RISING CARDS

Invented by Albert Edward Page



## EFFECT.

The conjurer has three or four cards selected and returned to the pack. The chosen cards are in the centre of the pack. The pack is then placed in a metal houlette, the base of which is slightly sloped—the reason of this will be apparent presently. In order that the pack may be completely isolated the conjurer then slips a piece of glass into the front of the houlette. A similar piece of glass is placed at the back of the cards, but before putting this piece of glass in place, the conjurer shows the back card, thus proving that it is not one of the chosen cards. He then commands the chosen cards to rise from the pack and they immediately obey him. As each card rises the conjurer takes it away from the houlette, and at the conclusion of the trick the audience are at liberty to examine the houlette, cards and glasses.



#### HOW IT IS DONE.

The method for bringing about this capital effect is unlike that of any other card-rising trick on the market and, from all points of view, it is superior to any other trick of its kind. Not once during the trick is there any difficult "move"

for the conjurer to master, but its simplicity is by no means the only good point about this version of the rising card trick. The trick in this form is self-contained and absolutely reliable, there is no thread to get broken, no mechanism to get out of order. Moreover the trick can be done at very close quarters. A spectator sitting within a foot of the performer during the progress of the trick would not be able to discover the way by which the cards are caused to rise. It must be remembered that the cards rise from the centre of the pack. The object of having the base of the houlette sloped will now be obvious; the audience can see that the chosen cards rise from the centre of the pack. The only fake required to work the trick is a small piece of brass, shaped in the manner shown in the illustrations. A small point of specially tempered steel is attached to the fake. At the outset of the trick the fake is concealed in the bend of the fingers of the right hand; when the third finger is bent the tip should be touching the point on the fake (see Fig. 2). Having had some cards selected the conjurer divides the pack into two portions and openly places one portion in his right hand; unknown to the audience these cards are placed inside the fake (see Fig. 3). The cards should be face upwards. Holding the other portion of the pack face downwards, in his left hand, the conjurer invites the audience to replace their cards on the top of it. Now, turning this portion of the cards over, so that the cards are face upwards, the conjurer places it on the top of the cards in his right hand. The audience thus see that their cards are in the middle of the pack. The pack is then held as in Fig. 4, the fingers hiding the fake. The pack is now slipped into the houlette, which should be held in a horizontal position, so that the fake cannot possibly drop down to the bottom of the houlette and give its presence away by "talking."

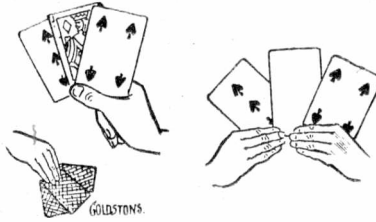
The conjurer now holds the houlette in a vertical position (Fig. 6), and puts in the front glass. While he does this he also pushes up the back card, and calls attention to the fact that it is not one of the chosen cards. In letting this card slide down again to its place, he contrives to allow it to fall outside the fake. The back card thus conceals the fake, and the houlette can be turned round and shown to the audience. The back glass is now placed in the houlette and inside the fake, and while he is doing this the conjurer pushes up the back card slightly and then allows it to fall again, but inside the fake. The outside of the fake is thus within reach of his thumb, and to cause the cards to rise all that the conjurer has to do is to hold the houlette in his hand and push the fake upwards (see Fig. 8). As each card rises he reaches round with his right hand and takes it away (see Fig. 9), the thumb slides the fake down to the bottom of the houlette in readiness for the next card. At the conclusion, in taking the last card away the conjurer gets the third finger of his left hand under the fake and slides it out with the card. The fake remains concealed in his right hand. The cards and glasses are slipped out of the houlette, and everything can be examined.

NOTE:—Great care should be taken of the fake, the needle point is likely to snap if undue pressure is used. The inventor recommends the fake to be kept in a box containing cotton wool, and not be allowed to mix with other metal articles. We have known a careless conjurer carrying the fake loosely in his pocket, which also contained loose money and keys.

#### PATTER.

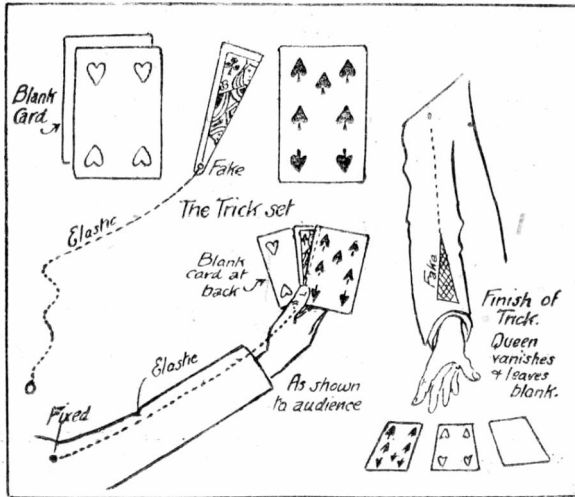
My next trick is to be performed with this small metal frame (houlette) and a pack of playing cards, also two pieces of plain glass. You can see through the frame and the glasses: I trust you will not be able to see through the cards. Will someone kindly take three or four cards, and remember them. If that is too much of a strain for one man, perhaps someone else will help; now I cut the pack and if you place your cards on that half—on the half in my hand—I think you will admit that the cards are now fairly in the centre of the pack. I now slip the cards in the centre of this frame which has been made to hold them. My job is to hold the frame, and if anybody would like to hold me it won't spoil the trick. This is something like a Government department. In order to isolate the pack completely I place these two pieces of glass in the frame. You will see that the back card is not one of the chosen cards. What were the cards? (*cards named*). Come along, please, and kindly notice that the cards rise from the centre of the pack where you placed them yourself. Now if anybody would like to examine the cards, glasses, and the frame, they are at liberty to do so.

## A BAD MEMORY



### EFFECT.

This is one of the newest "card stunts" from America. The conjurer arranges the cards in a fan, and asks someone to remember all the three cards. If this is a difficult matter, the assistant may write down the names of the three cards. The conjurer then turns over the three cards, also asking the person assisting if he can remember the three cards. If so, will he name them. The cards are named, and the conjurer immediately announces that the assistant has a bad memory because those are not the three cards; possibly a little discussion may arise here—greatly to the amusement of the friends of the two parties. In the end the conjurer turns over the three cards, and shows that one of them is a blank card. All the three cards may be examined; no trace of "faking" will be found on any one of the three.



### HOW IT IS DONE.

A glance of the illustration gives the secret. One card—the first card to be placed in the hand—is blank, but it has a slice from another card placed over it. The shape of the slice is shown. To this piece is fastened a piece of fine elastic, the free end of which is pinned inside the coat sleeve. Of course the exact length of the elastic must be determined by rehearsal. The other two cards are placed on the top of the third in the form of a fan, and the elastic passes through the fingers and is hidden at the back of the hand. After the cards have been shown, the conjurer merely has to release the piece and it flies up his sleeve and remains hidden there.



## PATTER.

Has anyone here a good memory? You, Sir, what did you do on the last February in 1902? You've forgotten, but I thought you said you had a good memory! Well, I'll give you an easier one. Will you kindly remember these three cards. Fix them on your brain, please. Now, then, what are they? (*Cards are named.*) Forgive me for contradicting you, but you are wrong—(*throws cards on the table.*)

## THE "SPELLING BEE" IN VARIOUS FORMS

(I am indebted to my friend G. W. Hunter for this secret.)

For the simplest form of the Spelling Bee Trick take thirteen cards (either mixed or all of one suit) and arrange them as follows:—

3, 8, 7, Ace, Queen, 6, 4, 2, Jack, King, 10, 9, 5.

These are placed face downwards in the left hand, the 3 being the top card.

To spell, the top card is taken off and put at the bottom, saying "A." Then the next card is taken from the top and placed at the bottom in the same manner as you say "C," then the next card in the same manner, saying "E, Ace." The next card (the Ace) is thrown on the table, and so on throughout the trick.

### FOR FULL PACK.

The following arrangement spells the cards in alternate suits—Diamonds—Spades—Hearts—Clubs. The figure 1 indicates an Ace.

9 C, J D, 5 C, 1 D, K S, K H, 7 S, 2 D, 6 H, Q D, 10 H, 1 H, 3 C, 3 D, 8 C, K D, 8 S, 7 C, 4 D, 2 H, 1 S, 1 C, 7 H, 5 D, 9 S, 2 S, J H, 6 D, Q C, 6 C, 10 S, 3 H, 3 S, 7 D, 4 C, 2 C, 8 H, J S, 4 S, 8 D, J C, 4 H, Q H, K C, 9 D, 5 S, 10 C, Q S, 10 D, 9 H, 6 S, 5 H.

First spell the Ace, then the two, etc.

The following arrangement is devised for the four Aces to be spelt in succession then the four twos, etc.

9, 8, 5, 1, 3, J, 7, 1, K, 6, 4, 1, K, 10, 9, 1, 6, 4, 8, 2, 7, Q, 6, 2, 4, Q, J, 2, 10, 6, 4, 2, 9, 8, Q, J, 5, 3, Q, 7, 10, 9, 5, 3, 8, K, K, 7, 5, 3, J, 10.

The following arrangement spells the Ace, two, three, etc., in mixed suits.

9, J, 5, 1, K, K, 7, 2, 6, Q, 10, 1, 3, 3, 8, K, 8, 7, 4, 2, 1, 1, 7, 5, 9, 2, J, 6, Q, 6, 10, 3, 3, 7, 4, 2, 8, J, 4, 8, J, 4, Q, K, 9, 5, 10, Q, 10, 9, 6, 5.

With the following formula the highest and lowest cards of a suit are spelt alternately, thus—the Ace is spelt first, then the two. The cards should be placed side by side [1] [2] as shown.

After the first two cards are spelt, the King comes next, and then the three. These are placed upon their respective heaps. Thus the left hand heap is in descending sequence, and the right hand heap in the ascending sequence. All the Clubs appear first, followed by the Hearts, Spades, and Diamonds.

9 C, 4 H, K D, 1 C, 8 H, 6 S, 8 S, 2 C, 7 C, J H, 5 D, 1 S, K C, 4 S, Q D, 8 C, 5 H, 9 D, 3 C, 2 S, 1 H, 9 S, 10 H, 1 D, Q C, 2 H, J S, J D, 6 H, 4 C, K S, K H, 8 D, 3 D, J C, 2 D, 9 H, 5 S, 3 H, 5 C, 7 S, 3 S, 6 D, 10 C, 4 D, 7 H, Q H, 6 C, 10 S, 10 D, 7 D, Q S.

The following arrangement brings the cards in alternate suits, thus—Clubs—Hearts—Spades—Diamonds. First spell the Ace, then the two, etc.

9 D, J C, 5 D, 1 C, K H, K S, 7 H, 2 C, 6 S, Q C, 10 S, 1 S, 3 D, 3 C, 8 D, K C, 8 H, 7 D, 4 C, 2 S, 1 H, 1 D, 7 S, 5 C, 9 H, 2 H, J S, 6 C, Q D, 6 D, 10 H, 3 S, 3 H, 7 C, 4 D, 2 D, 8 S, J H, 4 H, 8 C, J D, 4 S, Q S, K D, 9 C, 5 H, 10 D, Q H, 10 C, 9 S, 6 H, 5 S.

The following arrangement causes the cards to fall alternately in suits, but only one at a time, thus: Ace of Clubs, two of Hearts, three of Spades, four of Diamonds, then five of Clubs, six of Hearts, etc.

9 D, J S, 5 D, 1 C, K H, K S, 7 D, 2 H, 6 D, Q D, 10 D, 1 S, 3 H, 3 S, 8 S, K C, 8 C, 7 H, 4 D, 2 D, 1 H, 1 D, 7 C, 5 C, 9 H, 2 S, J C, 6 H, Q S, 6 C, 10 S, 3 C, 3 D, 7 S, 4 S, 2 C, 8 H, J D, 4 C, 8 D, J H, 4 H, Q H, K D, 9 C, 5 H, 10 C, Q C, 10 H, 9 S, 6 S, 5 S.

The above effects are of course greatly enhanced by means of a good false shuffle.

In this article G. W. Hunter has not included the spelling-bee trick connected with his name, in which he spells several selected cards, as that entails sleight of hand that does not come under the heading of *easy*.

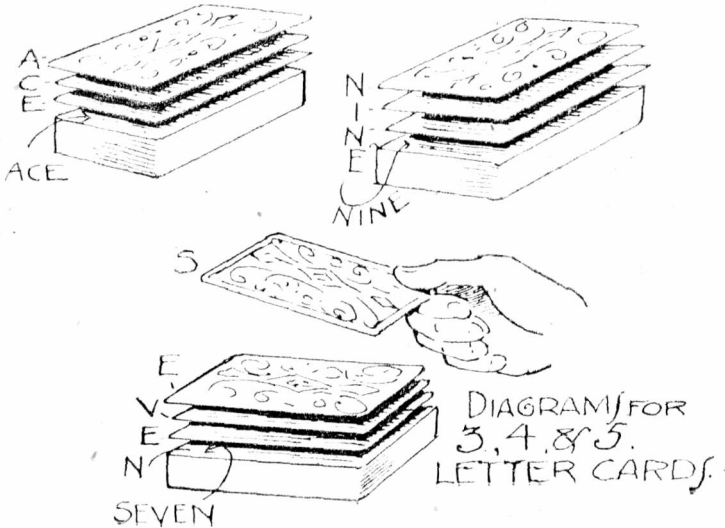
## THE NEW SPELLING BEE

(Supplied by J. B. BRISCOE, to whom I am indebted.)

Readers who are interested in card tricks will no doubt welcome the following improved version of the old Spelling Bee, the working being entirely different, no pre-arranged pack being necessary. The working of this clever effect was suggested to me by reading the effect of a trick in an American magazine. My version might be entirely different to the one in question, therefore I submit it to your notice as something good, if not new.

### EFFECT.

Any pack of cards is shuffled as much as desired by members of the audience. Performer then deals off to any number of persons four cards each (cards are not forced, no cards palmed on, just a straight deal from top of pack). Each spectator shuffles his cards, selects one, which he places on pack in your hand. He then



places remainder of his cards on top of it. The rest of the audience who have cards do the same. The first spectator names his card, and you immediately spell the name out, dealing one card for each letter. At the final letter you turn the card you are dealing face up. It is the one you have just spelt. You repeat until you have spelt the names of each card chosen, all of which work out correctly to the spelling.

#### HOW IT IS DONE.

An examination of a pack of cards reveals that there are four cards which spell with three letters (Ace, Two, Six, Ten). Five more are spelt with four letters (Four, Five, Nine, King and Jack). The remaining four cards are spelt with five letters (Three, Seven, Eight, Queen).

This knowledge, with *two* added subtilities, constitute all that is necessary to work the above effect.

Suppose that spectator says that his card is an Ace (or a Two, Six or Ten), all three letter words. The performer deals off as follows: A, C, E, Ace, *turning up the fourth card* at the word Ace, which proves to be that card.

Again, should the spectator say his card is a Nine, you deal again N, I, N, E, *turning up again the fourth card*, which proves to be Nine. This holds good for all four letter words (Four, Five, Nine, King, or Jack).

You will notice the subtility used in dealing off three or four letter cards.

Should the spectator say his card is Three or Seven, Eight or Queen (all five letter words) an added subtility is required.

When dealing off the cards and turning *one face upwards* to prove it is the correct card, do not immediately place this chosen card down on table; retain this card in your hand until you enquire what was the next spectator's card. Should this card prove to be a three or four letter word immediately place this card down and start dealing again from pack, spelling as you proceed. Should, however, the next card required be a five letter card, as say the Seven, *start with the card you are holding in your hand*.

S then from top of pack E, V, E, N, turning up card at letter N, which proves to be correct. This subtility is used for all five letter cards (Three, Seven, Eight, Queen).

There is only one other point to guard against. When you start the trick it is quite possible that a five letter card may be the first card chosen. In this case you will require to slip one extra card on top of pack; this, of course, may be palmed on, or your favourite method of adding card to top of pack. The writer's method is to slip a card from bottom of pack (a la colour change described in Selbit's "Magician's Handbook," p. 26, method 2), worked as a flourish and ruffle of cards before commencing trick. Should the first card be a three or four letter word, of course this flourish is not necessary, the cards being already in right position for trick.

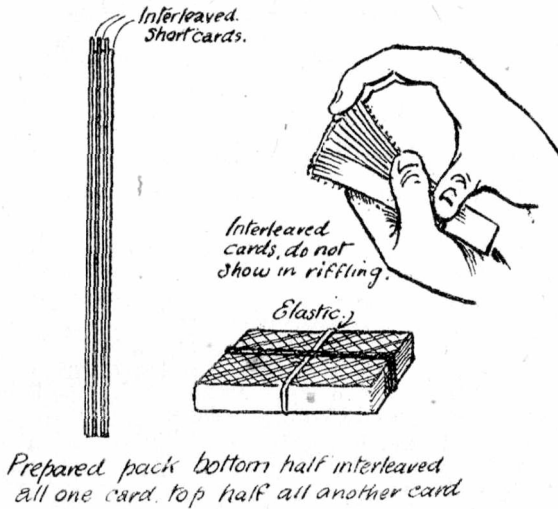
I now leave the trick for your own personal trial and trust the above effect will prove of sufficient merit to you to include in your next performance of parlour tricks.

## THE TWO TRAVELLERS

A NEW AND ORIGINAL CARD TRICK.

#### EFFECT.

The conjurer has two cards selected and returned to the pack. Two elastic bands are then placed round the pack—one from end to end and one from side to side. It is obvious, therefore, that the two cards are held securely in the pack. In spite of these precautions, however, the two cards leave the pack, for the conjurer shows that they are no longer there, and he immediately produces them from the top of his sleeve.



## HOW IT IS DONE.

This splendid effect is brought about by means of a trick pack of cards, but the secret is so well hidden that it is impossible for anyone to discover it. Half the pack is made up of two cards repeated thirteen times (26 cards in all). These 26 cards are slightly shorter than the rest of the pack. Now, if the pack is well squared up and held in the left hand the conjurer can show that the cards are all different by merely pressing them back with his right hand and letting them escape one at a time from his fingers; in other words, he "ruffles" the pack. The working of the trick will now be clear. The top half of the pack contains one of the "forcing" cards repeated thirteen times, and the conjurer ruffles that portion of the pack and has one of the cards selected and returned. He repeats the operation with the lower half of the pack, in which is the other "forcing" card, repeated thirteen times. The elastic bands are then placed round the pack and the two selected cards are commanded to leave the pack. The conjurer removes the two elastic bands and ruffles the cards before the two members of the audience who have taken the cards; as the two cards are shorter than the others they cannot be seen. The conjurer then reaches under his coat—having first asked for the names of the cards—and produces them from the top of his sleeve, but in reality they are taken from the inside pocket of his coat.

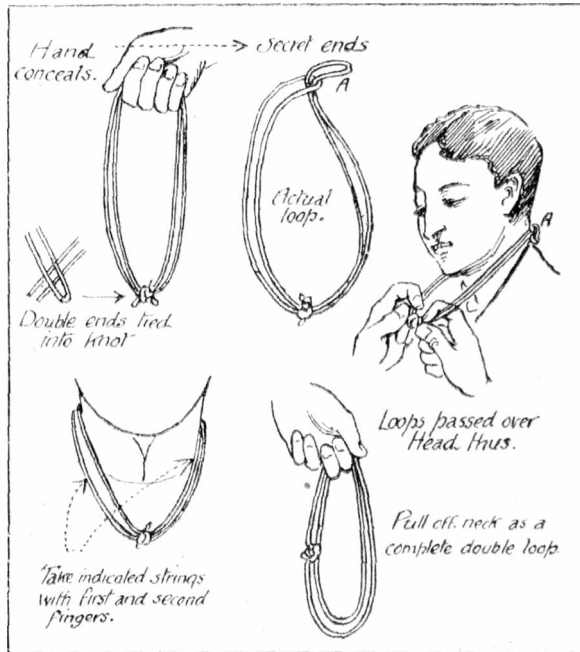
## PATTER.

Here is a pack of cards. Perhaps you would like to count them, Sir. (*Ruffle the cards.*) Just 52, aren't there? You do count quickly. I am going to give you one of these cards—just for a minute. Will you please help yourself, Sir? Our friend here looks rather jealous, so I think he had better have one, too. Will you take one, please? Put them back in the pack. In order that they shall not escape I will put these two elastic bands round the pack—so. Is that fair? Of course it is. Now, Sir, what was your card? The two of Clubs? And yours? The six of Spades. Thank you. Two of Clubs and six of Spades—go! Did you see them go? No? Well, they went right enough. You see (*ruffling cards*) they've gone. When you weren't looking they ran up my sleeve and there they are (*produce cards*).

## THE HALTER TRICK

### EFFECT.

The conjurer shows two pieces of cord, and passed them round his neck. He ties them together in front of him and immediately pulls the halter, as he calls it, right through his neck.



### HOW IT IS DONE.

It will be seen from the illustrations that the principle used to work this trick is that of the "grandmother's necklace" trick. The cords are looped together in the way shown in the illustration. The hand hides the loop. The cords are passed over the head, and the loop is tucked down into the collar and held there. Now if the conjurer ties the cords in front of him and takes the top two cords in one hand, and the lower two cords in the other he can pull the cords apparently right through his neck and he will have an unbroken circle of double cord in his hands.

### PATTER.

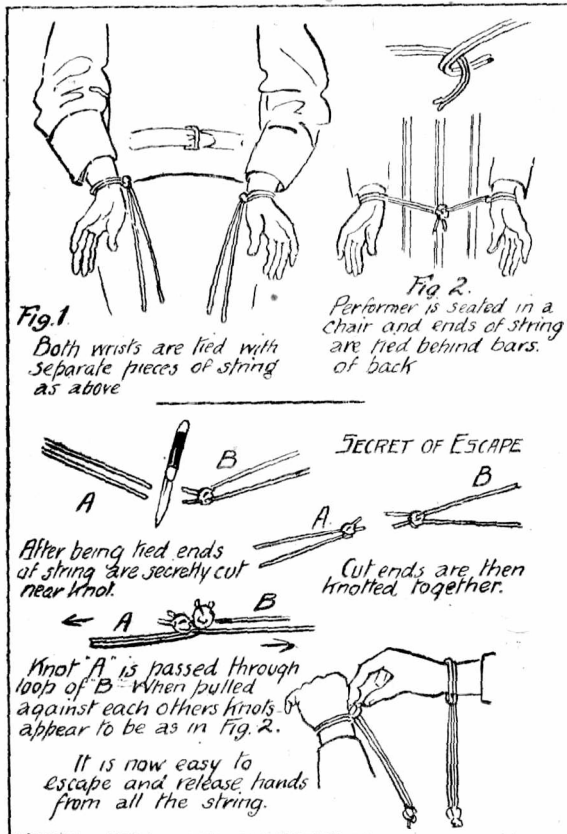
I call this the halter trick. Here are two cords. I put them round my neck—so. That is my neck—that graceful little bit under my head. I tie them together in a knot. Of course, even a conjurer can't tie a knot without making a knot. The only thing to do now is to get out of the halter, and I do that by drawing it right through my neck—in this way.

## THE SECRET ESCAPE

Invented and first introduced by Cyril Yettmah

### EFFECT.

The effect of this trick can be practically anything that the performer desires. We suggest one effective way of using the secret which we will presently explain. Two short pieces of cord are tied to the performer's wrists. The performer sits on a chair, and the four ends of the cords are tied behind the chair. (The performer should have his back to the audience.) A slate with a piece of chalk is placed on the performer's knees, and a screen is put up in front of him. The audience then call out various figures. The screen is taken away, and the performer is seen in the same position—with his hands tied behind him—and all the figures which have been called out are written on the slate. The screen is again placed in front of the performer for a few moments. The performer then walks away from it with the cords in his hands, and all the knots untied.



### HOW IT IS DONE.

No fake is necessary to bring about this capital effect. When the screen is placed in front of the chair, the performer takes from his hip pocket a pair of

scissors and cuts through two cords close to the knot. This leaves the hands free. Having written down the figures named by the audience, the performer ties the two loose ends of the cords together, puts his hands behind the chair and slips the knot just tied in the loop formed by the other cord and the original knot. (See illustration.) Now, if the hands are pulled apart slightly the two knots will be drawn close together, and will appear as the one original knot. For the final effect the conjurer merely separates his hands, unties the knots, and pockets the cord which he cut. He then takes from his pocket another cord of the same length. This is necessary, because if it were not done the difference in the lengths of the cords would be noticeable.

#### PATTER.

This is a spiritualistic trick. Tricks with spirits are very difficult, and rather expensive nowadays. I know a certain landlord who knew a very good trick with spirits. He spent a lot of time practising it; now he's doing time for doing it. That has nothing to do with this trick. Here are two pieces of cord. Will someone kindly tie them to my wrists. Tie them tightly please—as tightly as you can pull them; they aren't your wrists so it doesn't matter. Now, after I have sat down will you kindly tie the cords behind the chair, and place that slate with the piece of chalk on my knees. I think you will all agree that in this position it is quite impossible for me to touch the slate, and therefore if anything appears on the slate at the end of the experiment it will be only by the intervention of the spirits. Please draw that screen in front of me because the spirits are very modest, and do not like people to see them while they are at work. Now, will someone name some figures—the first you think of—nine, two, eight, four—quicker, please, the spirits are in a hurry. Five, two, nine, eight. Thank you. Take away the screen. You see my hands are still tied, and the figures are on the slate. Just draw the screen in front of me again, please. (*Coming from screen.*) You see my hands are now quite free—those are my hands, at the end of my arms, and the spirits have untied all the knots.

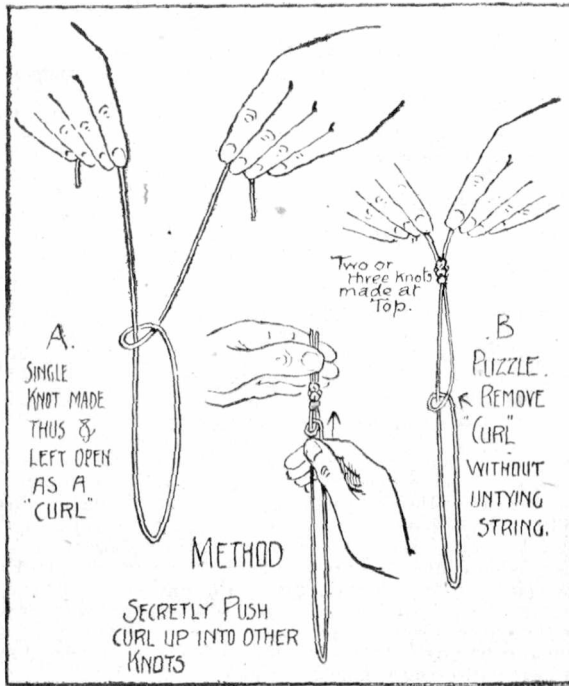
#### SUGGESTIONS.

The manifestations can be elaborated to suit the tastes and abilities of the performer. For example, the performer can have a violin and bow placed on his knees, and can produce music from the instrument. A concertina also produces a good effect. The trick should be well rehearsed before a performance, and it may be necessary for the performer to have a little pocket made at the bottom of his waistcoat to contain the scissors or knife with which to cut the cords. One rehearsal will show exactly where the pocket should be.

## THE MAGIC CURL

#### EFFECT.

The performer ties a single knot in the centre of a piece of string, but does not draw it tightly. The knot is left in the form of a curl in the centre of the string. The ends of the string are then tied together with several knots. The trick is to remove the curl without untying the string.



HOW IT IS DONE.

The trick is not done "in full view of the company." The conjurer turns his back for a moment, and quietly slides the "curl" upwards until it covers the knots. The secret is so simple that no one suspects that such a method would be used.

PATTER.

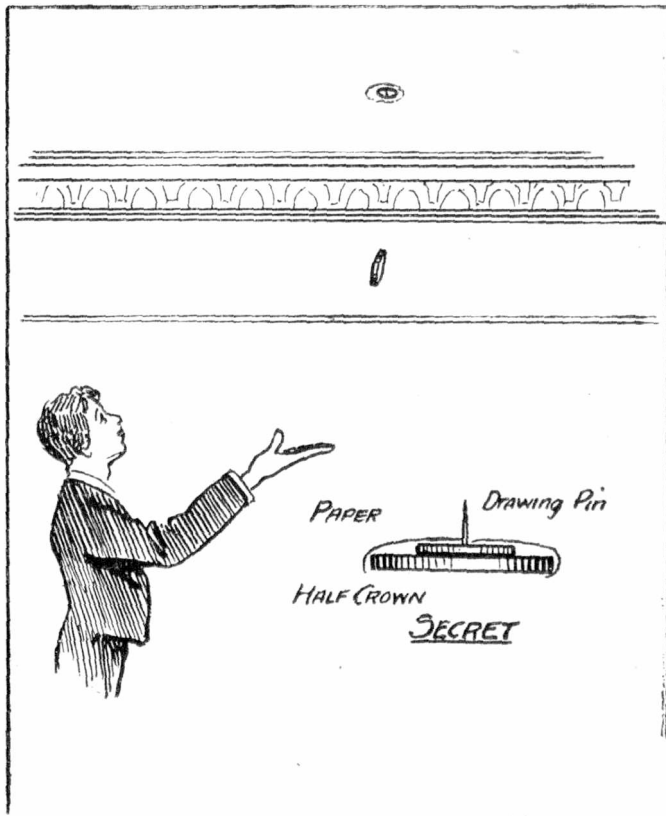
This trick is called the magic curl. I make the curl without any curling papers, in the centre of this piece of string. Now I tie the ends of the string together with several knots. The curl is still in the centre of the string. Will someone try to remove the curl without untying the string? All give it up? Well, as I do not wish to show you how the trick is done, I must ask you to excuse me for a moment while I turn my back. The curl has gone.

## THE DRAWING PIN STUNT

EFFECT.

An ordinary drawing pin is handed to the audience, and after everyone is satisfied that it is only an ordinary drawing pin, a boy is asked to come up and assist in the experiment. The boy is asked to stick the drawing pin into the ceiling without getting near the ceiling. After the boy has given up the puzzle the conjurer throws the pin upwards and it remains—stuck into the ceiling.





HOW IT IS DONE.

After the boy has given up the puzzle the conjurer damps the tissue paper, with half a crown underneath it, the point of the pin going through the paper. If the pin is now thrown up to the ceiling it will stick firmly into the plaster and the half crown will fall down. The puzzle is therefore solved.

## PATTER.

Here is an ordinary drawing pin. If anyone does not believe that it is a drawing pin will they please put their hand on the top of it and press down very hard. Then they will feel the point of this trick although at the moment they won't be able to see it because the point will be in their hand. May I borrow a boy for this trick. You will do splendidly, Sir. I want you to promise me that you will do anything I tell you? Will you promise? Yes? I'm very glad you're so obedient. Please stick the drawing pin into the ceiling. No, don't get on a chair, or climb up the ceiling. You give it up? Then I must do it myself. There you are; you can all see that the pin is now fairly stuck into the ceiling.

## THE HYPNOTIC SIXPENCE

### EFFECT.

The conjurer borrows a sixpence or, if he uses his own coin, gives it out for examination so that the audience may satisfy themselves that it is an unprepared coin. He then takes it and sticks it on his forehead. The sixpence adheres to the forehead as closely as though it had been stuck there with wax.



### HOW IT IS DONE.

The trick is done entirely by means of suction, and a new sixpence should be used. Simply place it on the forehead, press on it with the finger, and give it a quick push upward. A little practice is necessary to do the trick neatly, but the effect is well worth the trouble.

### PATTER.

Will anyone entrust me with a sixpence? I want sixpence. Of course I really want many sixpences, but only one for this trick. I could use my own sixpence, but you might think there was some trick about mine. Any sixpence? Thank you. Now, I am going to hypnotise the sixpence. I place my finger on it—so—and do this. That causes the sixpence to remain close to my forehead. Why carry a purse when you can carry all your money in this way—if you like. I will now remove the hypnotic influence and this causes a fall in silver. (*The sixpence drops down.*) Perhaps you would like to see that the sixpence is not prepared in any way.

## ODDS AND ENDS

### EFFECT.

A number of short lengths of coloured ribbon are shown and placed on a sheet of newspaper. The conjurer holds the paper by the corners and rolls it up into a ball. Touching the roughly-made parcel with the end of his wand he accidentally(?)

touches it too hard and so breaks the paper. Saying that he will have to begin all over again he takes hold of an end of ribbon and draws it out. To his astonishment it is attached to another piece of ribbon, and so on. He goes on drawing out the ribbons, showing them all joined together

#### HOW IT IS DONE.

The conjurer has a duplicate set of ribbons similar in colour and lengths to the first one shown, but all sewn together. They are folded up in zig-zag fashion, so that they can be easily drawn out. The little parcel is then pressed down flat and placed on a sheet of newspaper. Another sheet is then placed on the top of the first sheet and pasted down to it, leaving the parcel in the centre. If the paper is then held up with the parcel at the back it appears to be an ordinary sheet of paper. All that the conjurer has to do to complete the trick is to place the short lengths of ribbon on the centre of the paper, pick up the four corners and make it into a bundle. Touching the bundle with his wand two or three times he purposely—but apparently accidentally—breaks the paper and then draws out the ribbons all joined together.

#### PATTER.

I call this trick odds and ends. These are the odds—all these pieces of ribbon. I found these at home, and was told that as they were odd pieces they would suit me and I could have them for a trick. I place the odds in this piece of paper—you can see the ends on the ends. You will notice that every piece has two ends. I place these in this piece of paper. There's nothing in the paper—till I put these ribbons inside and make a little parcel of them. Now I touch the parcel with the magic wand. One, two—three! Hullo! I've broken the paper. I'm afraid I shall have to do this all over again. What's this? Something has happened. That's the worst of a magic wand; you never know what it's going to do next. Here we have the odd pieces of ribbon all joined together, so you see we've done a trick after all.

## A LITTLE CATCH

#### EFFECT.

The conjurer takes a jug and passes a stick through the handle. Giving the ends of the stick to two members of the audience the conjurer asks if it is possible to take the jug off the stick without taking the stick from those who are holding it. When everyone has given up the puzzle the conjurer proceeds to do the trick, but as this is a catch he does not do it precisely in the way which the audience expect him to do it.

#### HOW IT IS DONE.

The audience expect the conjurer to remove the jug from the stick, but to do that under the conditions named would be to perform a miracle. It will be noted that the conjurer undertook to "take the jug off the stick," and he does this by merely lifting up the jug so that it is not resting on the stick. It is then "off the stick."

#### PATTER.

Here is an empty jug. If anyone doesn't believe that it is empty he is quite at liberty to get inside and explore it for himself. Here is a stick. I pass the stick through the handle of the jug and I shall be glad if someone will hold the ends. Would you mind, Sir? You will find one end near where the stick leaves off. There's another one on the opposite side. Now, is it possible to take the jug off the stick while it is still held by the ends? No? You all give it up? Well, it is done this way. You see, the jug is now off the stick.

## BALANCING A PENNY ON THE FINGERS

### EFFECT.

The conjurer borrows a penny, holds out his right hand palm downwards and balances the coin on the backs of his fingers. He then takes the penny off his fingers and shows that there is no apparatus used in the trick, for he has nothing in his hands.

### HOW IT IS DONE.

While someone is handing up a penny the conjurer takes a pin from his waist-coat, conceals it between the first and second fingers of his right hand, and then stretches out his hand with the palm downwards. Placing the penny on his first and second fingers the conjurer pushes up the pin, which is then concealed behind the penny. The coin rests against the pin and so appears to be balanced on the fingers. It is as well to make two or three false attempts at doing the trick before succeeding, for it will not do to make it appear too easy. When he takes the penny away from his fingers and returns it to the owner the conjurer opens his fingers and the pin drops noiselessly and unobserved on the carpet.

### PATTER.

A little juggling feat with a penny. Who will lend me a penny? I could use my own, but you might think I had some special kind of penny for the trick. Will you trust me with a penny for a moment? Thank you. This is the feat—to balance it on the fingers. You have to have a steady hand for this trick—a very steady hand—also a penny. There it is, and I am much obliged to you for the loan of the penny. You will find it none the worse for being through my fingers—I mean on my fingers.

## THE DISAPPEARING BOTTLE

### EFFECT.

The conjurer shows an empty whiskey bottle. He wraps it up in a piece of newspaper and, squeezing up the paper into a ball, shows that the bottle has vanished.

### HOW IT IS DONE.

The secret is similar to that of the vanishing fan and the method of working is just the same. A dummy bottle made of black paper with a whiskey label pasted on it takes the place of the dummy fan, but the bottle is not reproduced.

### PATTER.

Here is an empty whiskey bottle. It was not empty once, but that is a long story. As glass is rather dangerous stuff to have about the house I propose, with your kind permission, to wrap the bottle in paper. I say "with your kind permission" because it sounds so nice and polite, but as a matter of fact I shall wrap it up with or without your permission. There it is, and there (*squashing up the paper*) it isn't.

## THE PERFORMING COIN

### EFFECT.

A borrowed penny is dropped into a tumbler. At the command of the performer the penny dances in the tumbler, and eventually jumps out into the conjurer's hand. It is then returned to its owner.

### HOW IT IS DONE.

The conjurer has a piece of fine thread about 18 inches long attached to the bottom button of his waistcoat. At the free end of the thread there is a small piece of conjurer's wax which is kept in its place until it is wanted by being pressed against the button. While some member of the audience is getting a penny from his pocket the conjurer gets the waxed end of the thread in his hand, and as soon as he receives the penny he presses the wax against it. He then drops the penny into the glass which he holds in his left hand. Making a few passes with his right hand towards the glass the conjurer imperceptibly extends his left arm, thus drawing on the thread. When it is taut he continues to make the passes with his right hand, but makes them more quickly and in so doing engages his right thumb on the thread, and so makes the penny dance. As a variation he can put the glass on the table and still make the penny dance. Finally he brings his hand down quickly on the thread and so causes the penny to jump quickly out of the glass. He catches it in his right hand, scrapes off the wax, leaves the thread hanging down against his clothes, so that it is not noticed, and hands the penny back to its owner.

### PATTER.

I will thank a gentleman who has brought some money with him to kindly lend me a penny. Thank you, Sir. I take the Coin of the Realm and drop it into the tumbler. With the aid of the magic wand I will command the coin to dance—splendid. Now jump at the word of command. One—two—three, thank you. Your penny, Sir; many thanks.

## THE MESMERISED PENCIL

### EFFECT.

An ordinary lead pencil is laid across the fingers of the right hand. The hand is then turned over, but the pencil remains close to the fingers. The pencil can be turned round in any direction and finally can be handed out for examination.

### HOW IT IS DONE.

The pencil is fitted with a small plug to which is attached a short loop of thread. In handling the pencil the conjurer draws out the plug and conceals it at the base of the second and third fingers. When placing the pencil on the hand he contrives to pass it through the loop of thread and thus, when the hand is turned over the pencil adheres to it. The pencil can then be turned in any direction, because the plug easily turns in the fingers. Finally, the conjurer inserts the plug again and hands the pencil out for a brief examination.

PATTER.

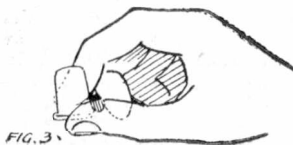
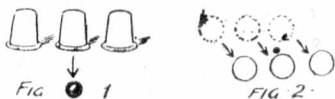
Here is a pencil—one of the many little things that other people borrow from you and forget to return; as a matter of fact, I borrowed this one. I place the pencil on my hand, and I don't mind telling you, strictly in confidence, that that is the easiest part of the trick. It is when you start to put the "fluence" on, and to do this your hair begins to get grey quickly. (*Turn hand over.*) The "fluence" seems to be acting to-night, anyhow. There is a scientific explanation of this trick. It is done by the superannuation of the molecules acting upon the circumlocutory tone force of the humour joint, commonly known as the funny bone. If I turn the pencil this way you will see exactly what I mean, and if I take it away and ask you to look at it I have no doubt you will have a better view.

## THE THREE THIMBLES AND THE PEA



EFFECT.

This is our old friend of the racecourse. The conjurer shows three small thimbles and a pea. He openly places the middle thimble over the pea and places the other two thimbles in a line with it. He then pushes all three thimbles a little nearer to his "victim," so that he may have a better view (?). The assistant is then invited to guess under which thimble is the pea. The guess is always wrong.



## HOW IT IS DONE.

The trick can be done by genuine sleight of hand, but it is equally effective when the conjurer makes things easy for himself by using a small piece of india-rubber in place of a genuine pea. Of course, the india-rubber is cut and smoothed down to resemble a pea. The trick is really done when the conjurer moves up the three thimbles so that—as he says—his assistant shall get a better view. It will be remembered that the pea is under the middle thimble. Each thimble is taken between the thumb and first finger. When the middle thimble is held in this way it is raised slightly and the second finger, coming up behind the pea, holds it firmly between that finger and the first finger. If done smartly the movement of the finger is practically imperceptible even to someone who knows exactly what to look for in the trick; to an ordinary person the movement is never apparent.

By using a piece of india-rubber in place of a real pea the conjurer does away with the necessity of slightly raising the thimble. The thimble is merely pushed along the table (on which there should be a cloth with a rough, woolly surface), and the piece of india-rubber will be squeezed out and can be instantly gripped between the fingers.

## PATTER.

I learned this trick in the bitter school of experience. Will someone kindly take a lesson in it, and I will try to make it more pleasant—the stakes shan't be larger than £10 a side. You, Sir? Very well. You have such a nice, innocent face I am sure it would be a shame to take your money, so we will play for nothing. Here is a pea; here are three thimbles. I place the thimble over the pea—so. Look at them quite closely (*move up the thimbles*) and tell me, please, under which thimble is the pea. The middle one. You are wrong, Sir. There's nothing there; the thimble is under the other one—it's always under the other one. Would anybody else like a lesson? If they would care to play for a box of cigars or a box at a theatre—or any other old box—I'm quite agreeable. (*The trick may be repeated several times.*)

## SUGGESTIONS.

The trick is sometimes performed with three walnut shells in place of the thimbles. If anything, the trick is easier with shells than it is with thimbles, but the conjurer is warned not to attempt it on a white table cloth, the surface of which is always too smooth. It is practically impossible to "squash" the india-rubber out of the shells on a white table cloth; the india-rubber merely slips along the cloth with the shells.

**THE FLOATING NEEDLE**

## EFFECT.

The conjurer places a needle in a glass of water and causes it to float on the surface. A person not in the secret will invariably fail to make the needle float.

## HOW IT IS DONE.

If you place the needle on the water it will sink, but if you first lay a piece of tissue paper on the water and place the needle on the paper the desired effect will be obtained. The paper will sink to the bottom of the glass, but the needle will remain on the surface of the water.

## PATTER.

Here is a glass of water—ordinary wet water, and here is a needle. If you don't see the point of this little trick you can see the point of the needle ; but as a matter of fact the trick is not done with the point ; it's done with the other part—so. You see, the needle is now floating on the water. Perhaps somebody would like to try the experiment—a strong-minded man preferred, one who can be trusted not to drink the water or swallow the needle. If you succeed you get the needle. The same thing happens if you don't succeed ; it's really a most annoying trick.

## THE TORN STRIP OF PAPER

## EFFECT.

A long strip of coloured tissue paper is torn into several pieces and is then magically restored to its original condition.

## HOW IT IS DONE.

A second piece of paper is stuck to the one shown to the audience. This second piece of paper is screwed up into a little ball. When the first piece is torn up the pieces are bunched together, and thus adhere to the second piece which is then unrolled and shown to the audience.

## PATTER.

Here is a piece of paper. I mention that in case you should think it is a scaffold pole or a volume of the Encyclopædia Britannica. If I tear it in halves and do a little lightning arithmetic I arrive at the fact that there are now two pieces of paper. By tearing it again I get four pieces of paper, and by tearing these I get eight pieces. I could go on with this trick until there were thousands of pieces of paper, but as my last train goes at a quarter to twelve and it is now four in the afternoon, I think I'd better bring the trick to a conclusion by doing this. You see I have been deceiving you, because there is really only one piece of paper.

## THE TUMBLER AND THE COIN

## EFFECT.

The conjurer places a coin on the table. He then calls attention to a tumbler and covers it with a paper cap. He places the covered tumbler over the coin and asks someone to guess where the coin is. He then lifts the cap from the tumbler and shows that the coin has vanished. The cover is placed over the tumbler and then the coin is made to re-appear.

## HOW IT IS DONE.

The trick is done on a sheet of paper. The mouth of the tumbler is closed by a circular piece of similar paper. Thus, when the covered tumbler is placed over the coin the conjurer has only to uncover the tumbler and show that the coin has disappeared. It is really concealed under the circular piece of paper at the mouth of the tumbler.



## PATER.

A coin and a tumbler; that is the tumbler. I like to explain everything in my tricks. I cover the tumbler with this piece of paper, which I screw up into the form of a little cap. Now, if I place the tumbler over the coin and ask you where the coin is you are sure to reply "Under the tumbler," but you will be wrong, for the coin has gone. I always found this was a very expensive trick until I learned to do it backwards—this way (*cover tumbler with cap*), because that caused the coin to return to its original place.

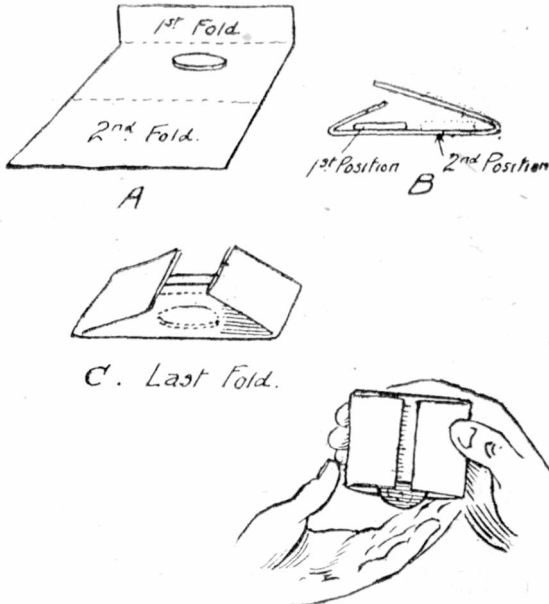
## SUGGESTIONS.

By combining this trick with the next one—that of making a coin disappear from a piece of paper in which it has been wrapped—a very good effect can be obtained. Before commencing the trick the conjurer secretly places a coin similar to the one which he is going to wrap in paper under the tumbler. He then calls attention to the tumbler and covers it with the paper cap. Wrapping a coin in paper he causes it to disappear and then, lifting the tumbler, shows the coin on the table.

## THE IMPROVED PAPER AND THE PENNY

Mr. Panther kindly explained this improvement to who I am indebted

## EFFECT.



A penny is wrapped in a piece of paper. The paper is then torn up, showing that the penny has disappeared. (See preceding trick).

#### HOW IT IS DONE.

Place the penny in the centre of the paper and fold the paper towards you, so that side nearest to you is about an inch shorter than the side facing the audience. Now fold over the two sides and the two ends. The penny will then be in a little pocket at the back of the paper. Tap the parcel on the table to show that the penny is still there. Take it by the centre with the left hand and the coin will slip out into the right hand and remain concealed there, but the audience will think that the penny is still in the paper. Then tear up the paper.

#### PATTER.

I will show you how to take care of your money. Wrap it in a piece of paper. A very good plan is to wrap it in a ten shilling note, because when you fold up the note you double it and afterwards you find it in creases. But you always lose the penny, for you see it has gone.

## THE PRODUCTION OF A HANDKERCHIEF

#### EFFECT.

The conjurer shows both hands empty and magically produces a handkerchief.

#### HOW IT IS DONE.

The handkerchief is concealed in the bend of the elbow. The sleeve is pulled over it. In showing that he has nothing in his sleeves except his arms the conjurer naturally puts his hands on his sleeves and pulls them up slightly. In so doing he gets possession of the handkerchief into his right hand and, putting his two hands together, brings the handkerchief into view.

#### PATTER.

For my next trick I use nothing. Nothing in my hands and nothing in my sleeves except my arms. By rubbing my hands together I get a little warmth, and this causes a handkerchief to materialise, and there it is.

#### ANOTHER WAY.

#### EFFECT.

Similar to above.

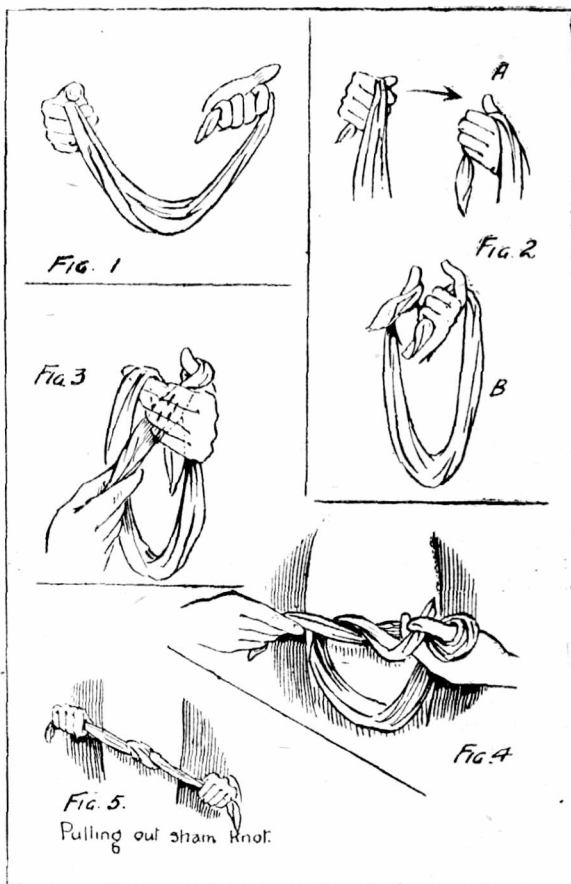
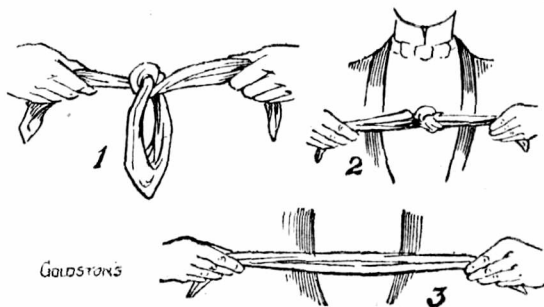
#### HOW IT IS DONE.

The handkerchief is folded up into a small ball and is kept in position with a loop of thread. By means of another loop the conjurer suspends the handkerchief on his first finger and it hangs down behind his hand. To produce the handkerchief he brings his hands together, taking care to hide the handkerchief at the outset with his left hand. Then, breaking the thread, he produces the handkerchief.

#### PATTER.

Similar to above, except that it is not necessary for the conjurer to say anything about his sleeves.

# THE "W.G." KNOT



## EFFECT.

Conjurers who make a speciality of knot tying feats will welcome this new knot. I call it new because I am sure it will be new to nearly all my readers, but as a matter of fact I invented it many years ago, and it is one of the things that I have been keeping to myself. Nothing could be simpler than the effect. The conjurer ties a cotton handkerchief into a knot. Without letting the ends go he pulls on the knot until the moment when he wishes the knot to dissolve. At that moment the knot disappears, although the conjurer does not touch it.

## HOW IT IS DONE.

All knots are simple—when you know them, and this is about the simplest of the lot; yet I have taken in a good many conjurers with it. Hold out the handkerchief between the two hands. The left thumb should be extended towards the body. Move the right hand end towards the left as though you were going to tie a genuine knot, and pass the right hand end round the left thumb and under the left hand end. It is this movement that makes the knot look like a real knot. Now, if you hold the handkerchief away from the body nothing will happen—you will simply pull out the handkerchief straight—but if you hold it against the body and pretend to be pulling very hard on the two ends you will find that the body will preserve the twist in the centre of the handkerchief, and this will look exactly like a real knot. To cause the knot to disappear all that is necessary is to move the hands away from the body—half an inch is sufficient—and the knot will go instantaneously. This knot makes a good “follow” to the old trick of “the handkerchief that cannot be tied into a knot.”

## PATTER.

I should like to show you how difficult it is to tie a knot in this handkerchief. (*Do the old trick twice and then make the knot described above.*) Ah, there's a knot at last—right in the middle of the handkerchief—no; it has gone. That just shows you how difficult it is to tie a knot in this handkerchief. (*The trick can be repeated without the slightest fear of giving it away.*)

## THE PENNY IN THE HANDKERCHIEF

## EFFECT.

The conjurer holds up a handkerchief by one corner and then rolls it into a ball. Having caused a penny to vanish either by the method already explained or in some other way, the conjurer shakes out the handkerchief and the penny drops from it.

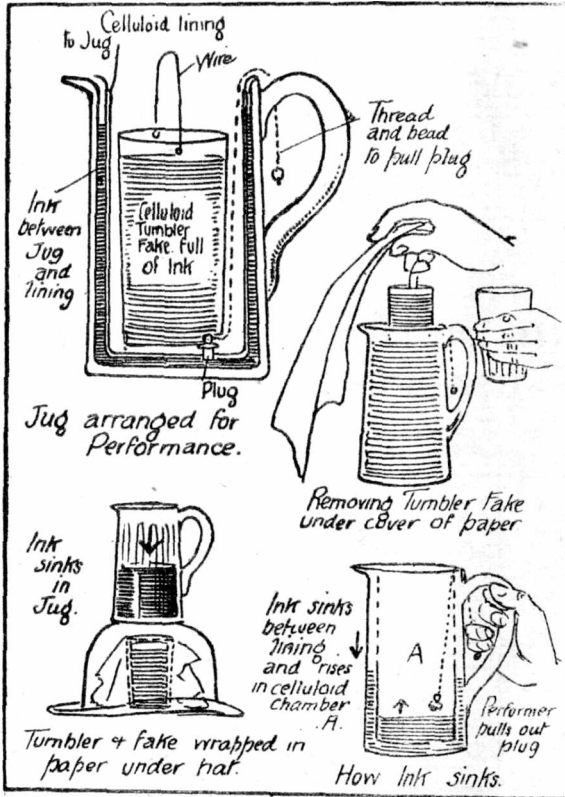
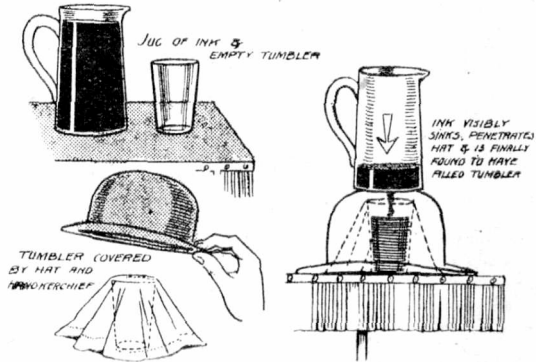
## HOW IT IS DONE.

The handkerchief is one of the hem-stitched variety, and the hem is wide. A small slit is made in one corner of the hem and the penny is inserted. Thus when the conjurer holds up the handkerchief by one corner he is really holding the penny concealed in the hem. He rolls up the handkerchief into a ball and in so doing allows the penny to fall into the centre of the handkerchief.

## PATTER.

Here is a large handkerchief. I tell you that in case you should think it was a sheet or a table cover. I roll it into a ball—so. (*Here follows the disappearance of a penny.*) The question is: Where did the penny go to? Well, if we've had any luck the penny is now in the handkerchief—and there it is.

# THE LATEST METHOD FOR PERFORMING THE PENETRATING INK EFFECT



## EFFECT.

Having covered an empty glass with a hat the conjurer places a jug of ink on the top of the hat. The audience see the ink sink down in the jug. Immediately that effect is over the conjurer lifts the hat and shows that the glass under it is full of ink, which has apparently passed through the hat.

## HOW IT IS DONE.

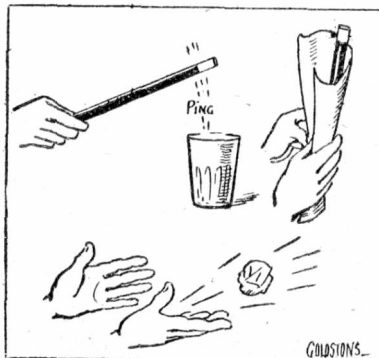
I have no hesitation in expressing the opinion that if the book contained only this secret it would still be worth the money. Most of my readers will be familiar with the general working of the trick, which, in its old form, necessitated the use of a servante or a special table. With the new method no such device is necessary. The jug is fitted with a celluloid lining and between the lining and the glass proper is some ink. At the bottom of the lining there is a small hole stopped with a plug, to which a short piece of thread is attached—see illustration. Hitherto the great difficulty has been to exchange the empty glass for a full one when placing the hat over it. The new method of doing the trick makes this part very simple. The jug contains a celluloid tumbler fake full of ink. A large loop of wire is attached to this fake. The ink in the jug prevents this fake being seen. In covering the glass with a handkerchief the conjurer can easily get his finger into this loop of wire, lift it out of the jug, and drop it in the tumbler. The trick is then practically done, for all that the conjurer has to do to complete the working of the trick is to pull the thread attached to the plug in the jug. The ink then drops to the bottom of the jug—see illustration. I am indebted to Mr. Gordon Powell for this method of loading the tumbler with the fake from the jug.

## PATTER.

Here is a jug of ink, and here is an empty glass. I cover the glass with this handkerchief and place it under this hat. I do that to prevent it from getting away. Now for the jug of ink. Would anybody care to taste it just to see that it is really ink? No? Then I will place the jug on this hat. One, two, three—go! You see the ink is going—going—going. But it isn't going far for I think we shall find that it flowed right through the hat without damaging it and that it is now in the glass under the hat. Ah, there it is!

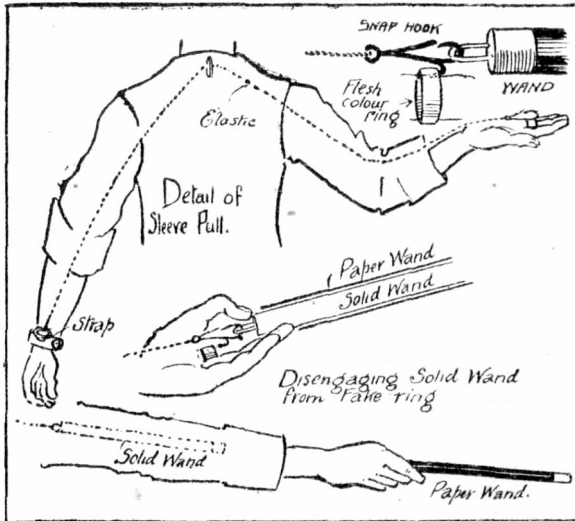
## THE NEWEST "ALADDIN" DISAPPEARING WAND

W. G. Hunter's Method



## EFFECT.

The conjurer bangs his wand on the table, and shows that it is a solid wooden wand. Then, without any exchange, he wraps it in a piece of paper and crumples it up. The wand has vanished.



## HOW IT IS DONE.

Over the said wand is a paper shell exactly matching it. The wand is fitted with a strong wire staple at one end. The conjurer has a strong elastic pull attached to his arms and back in the manner shown in the accompanying diagrams. The end of the pull is finished off with a strong spring hook, which is kept in its place inside the hands by means of an ordinary ring placed on the third finger. Should the performer desire to present this trick first, then the ring is unnecessary. Having banged the wand on the table, the conjurer gets the little staple into the hook and pulls the hook away from the ring. Then, all he has to do is to hold the shell and straighten his arm. The solid wand passes up his sleeve, leaving the paper shell in his hand. The wand must be made to pull up the inside of the sleeve. The rest of the trick needs no explanation. Should the performer desire to produce a duplicate wand, he may do so by having one planted before commencing the trick.

## PATTER.

Some people think that the magic wand is only wood. So it is—wood (*tapping his wand*). Solid wood. I wrap it up in this piece of paper and say "Go," and it goes. Of course, it doesn't go very far, because here it is (*tapping again on table*).

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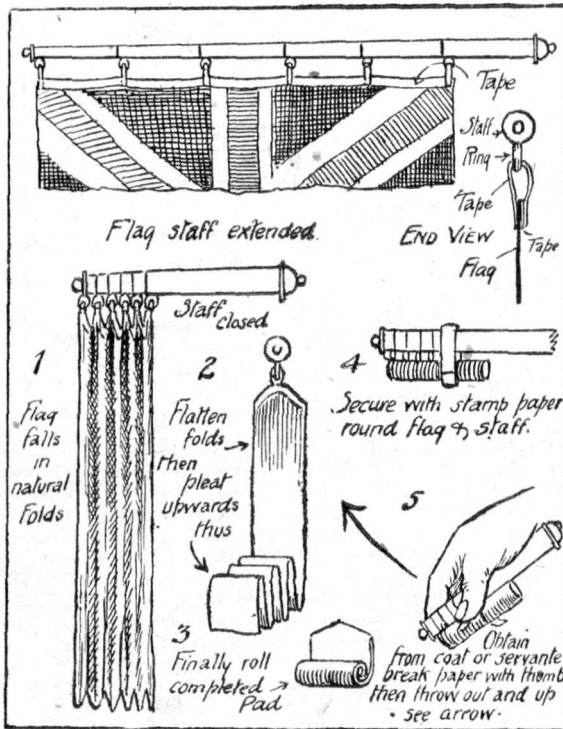
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## THE CORRECT METHOD OF FLAG PRODUCTION

### EFFECT.

The conjurer lights three pieces of tissue paper, and produces from them a bunch of ribbons and then a flag on a staff.



### HOW IT IS DONE.

The principal secret is in the manner of folding the flag. If this is not done properly the flag will come out "all in a heap," and will not unfold properly and quickly at the right time. The flag is pleated in the manner shown in the illustrations, and is then pleated again upwards. The flag is then prevented from unfolding by means of a band of stamp paper. The conjurer prepares for the trick by concealing a coil of ribbons in the armpit of his coat. Under the pretence of showing that he has nothing up his sleeves, he draws up his sleeves and in so doing obtains possession of the ribbons. In the act of throwing out the ribbons he gets hold of the flag, and with his thumb breaks the stamp paper and swings out the staff. The flag can be concealed in a coat pocket or on the servante of the table. I am indebted to my old friend Austen Temple for this method.



PATTER.

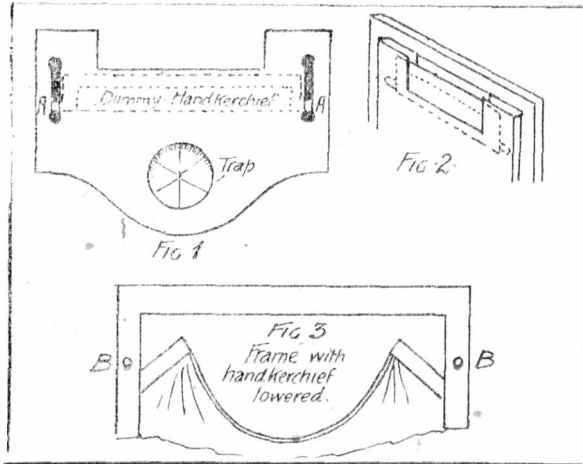
For my next trick I use these three pieces of tissue paper. I am going to burn these pieces of paper, but as we are told not to waste paper nowadays I produce from the ashes three pieces of ribbons, and by blending these together get something else which needs no description.

## GOLDSTON'S NEWEST MAGIC APRON



EFFECT.

The conjurer shows a large picture frame and fastens an unprepared handkerchief to it by the corners with four or more drawing-pins. He then places over the handkerchief the "Magic Apron," which is shown to be quite of an ordinary ornamental design—looking something like a shield. This apron is shown back and front, and then hung as shown in illustrations. The top part of it is cut away, thus leaving the upper and bottom parts of the unprepared handkerchief in full view of the audience. Then the conjurer takes his wand, a borrowed watch or other small articles, and places them through the frame by putting them first through the centre of the apron. After the articles have passed through the handkerchief in the frame, the conjurer removes the apron and again shows it back and front, and shows the handkerchief undamaged. He then removes it, when it is handed for examination, thus proving that there are no holes in the handkerchief. The effect is most astonishing, we may say sensational.



#### HOW IT IS DONE.

The new Magic Apron can be shown back and front, the dummy handkerchief being out of sight between the two leaves of the apron (see Fig. 1). In hooking apron on to frame engage the pins "B" in the apron below the lugs "A," then pull down the apron and the dummy handkerchief is raised to cover the real one in frame (Fig. 2). It is now possible to pull down spring and real handkerchief as shown in Fig. 3, and various articles can be passed through trap, *i. e.*, apparently through handkerchief. After performance snap up spring on frame and lift off apron with a sharp upward move, causing dummy to drop back into groove as in Fig. 1. Frame and apron can be shown after passage of each article.

#### PATTER.

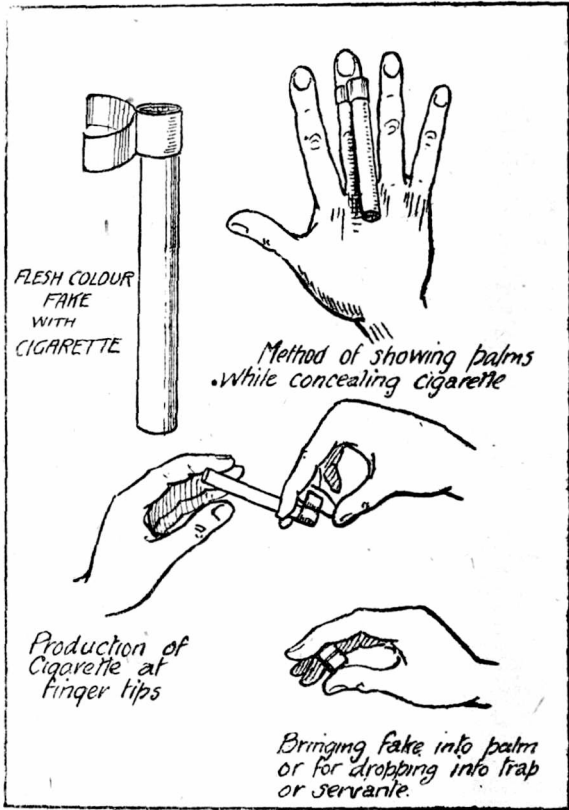
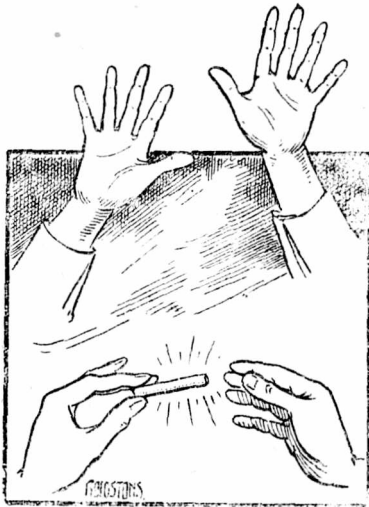
Here is a picture frame—a large square hole with four pieces of wood round it. I fill up the hole with this handkerchief. Here is a little apron which I place in position in case you should see how the trick is done. Here is a wand. I pass it through the apron and through the handkerchief, and it comes out on the other side. Will someone lend me a watch? I do the same thing with that, and now I remove the handkerchief you will notice it is still free from deception. Perhaps someone would like to see it. To do that you have to possess a handkerchief that closes up again after you have made a hole in it—a very useful kind of handkerchief to have.

## THE "PAGE" CIGARETTE PRODUCER

Improvement by A. E. Page

#### EFFECT.

The conjurer, showing his bare hands, and an empty hat, places the hat on a chair and immediately discovers a cigarette "floating invisibly in the air." He causes it to be visible when it is in his hand, and places it in the hat. He continues to find cigarettes in this manner, and to drop them in the hat. Finally, he shows the cigarettes in the hat.



## HOW IT IS DONE.

The secret of the trick consists in a small fake for holding a cigarette. The fake is gripped to the middle finger by means of a little spring band of metal, flesh-coloured (see illustration). At the opening of the trick the cigarette lies along the back of the second finger; the hand can then be shown to be empty. The simplest method of loading the hat cigarettes is to proceed in this way. Tie about thirty cigarettes together with a piece of thread, and suspend the parcel on a pin stuck into the back of an armchair. Put two or three small books or a cigar box—a any small article will answer the purpose—on the seat of the chair. Show the hands empty while holding the hat, and then put the hat down on the top of the article which you have placed on the chair. The hat naturally does not rest evenly on the chair, and so you pick it up again with the right hand, while you remove the article from the chair with the left hand. The hat is in the right hand. In a natural manner you can easily let the hat be behind the chair for a moment, and while it is there you can “scoop up” the parcel of cigarettes into the hat. To produce a cigarette simply bend the fingers slightly, and the cigarette will come into view. The left hand apparently takes it and drops it into the hat, and under cover of the left hand the right fingers are stretched out and the cigarette is once more carried to the back of the hand for the next production. It is not necessary to use the left hand every time. The cigarette can be dropped (apparently) straight into the hat, which will provide the necessary cover for back-palming the cigarette again. At the conclusion of the trick the fake can easily be slipped off the finger and dropped into a trap in the table or on the servante, or it can be left in the hat.

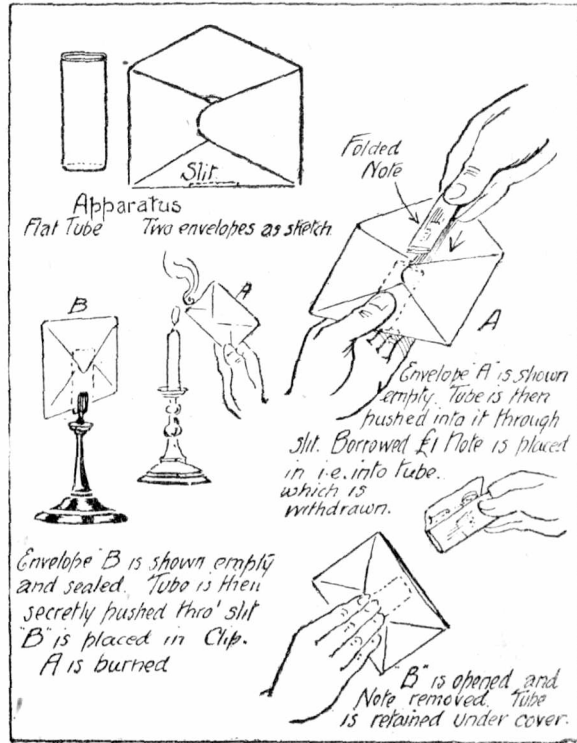
## PATTER.

Here we have the conjurer's best friend—an empty hat. Directly you start conjuring you find that you get a hat of some sort on the brain—that is, of course, if you have a hat—and a brain. This is not a trick with a hat; I merely use it as a cigarette case. There's an invisible cigarette there—I'll make it visible. Here's another one. I always get my cigarettes in this way—so much cheaper than buying them, and—there's another—so much nicer. Of course, it takes time—there's another—if you want to send a few thousands away for Christmas—there's another—presents, and the worst of it is—there's another—you are bound to do this trick—there's another—at home. Just fancy walking down the street—there's one more—and doing this sort of thing—one more. There we have another; there's a whole bunch of them up there—I'll get those quickly before they float away. I could keep on doing this trick all day—there's another—and another—in fact, there's no end to this trick until you start to smoke the—cigarettes. (*Turn cigarettes out of hat.*)

## THE NEW NOTE

## EFFECT.

The conjurer shows an empty envelope. Having moistened the flap, he closes the envelope and places it on a small stand in view of the audience. He then borrows a note for ten shillings or a pound, and places it in another envelope which he also closes down. The owner of the note is considerably perturbed when the conjurer holds the envelope containing his property in a candle, until the note (?) and the envelope are consumed. But the owner of the note smiles again when the conjurer goes to the empty envelope which has been before the eyes of the audience all the time, and slowly extracts the note—none the worse for its adventure.



#### HOW IT IS DONE.

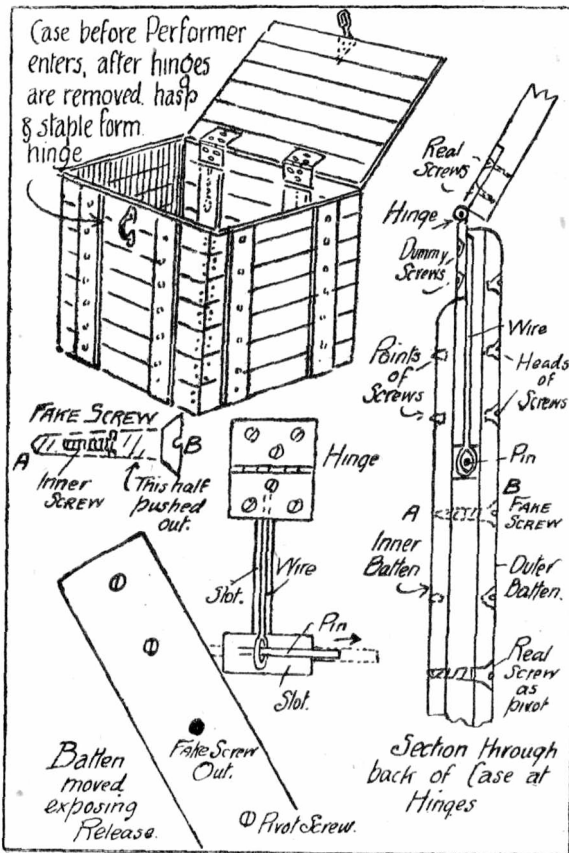
The only apparatus required is a small flat tube, large enough to contain the note. As a matter of fact, the tube should have the ends slightly widened, but this is not absolutely necessary. The two envelopes are prepared beforehand by having a small slit cut in them. (See illustration.) With this tube palmed in his left hand the conjurer goes to work. Having shown the first envelope and placed it in the stand, the conjurer borrows a note. Then, having folded up the note the conjurer opens the second envelope, and begins to slip the note into it. Simultaneously, he slips the tube into the envelope—hence the slit—and it is into the tube that the note is really slipped. It is an easy matter to push the tube out again into the left hand, and keep it palmed there for a second or two while he fastens the envelope and burns it. The conjurer then picks up the empty envelope and sliding the tube through the slit, opens the envelope and extricates the note the tube remaining in the envelope.

#### PATTER.

For this trick I use two envelopes—empty. I close this one and place it on this little stand, where all can see it. If anyone can't see that envelope it's no use my doing the trick. Now I want to borrow something—a note—a nice new note—the newer the better. Any note will do—one for a thousand pounds would be very nice—Don't look so frightened, Sir; the door of this place is locked; you can't get away. Neither can I. No thousand pound note in the room? What's the world coming to? Well, I'll make it a five hundred pound note. No?

Nothing doing? Well, twenty, ten, five, one. Surely someone will lend me a pound note? Thank you. In order to take care of your property I will place it in this envelope. May I warm it a little, Sir? The trick is so much easier when the note is warmed. Ah, I am afraid I have done that part of the trick too well. It's burnt entirely. But wait a minute. When you weren't looking the note escaped from the fire by means of the invisible fire escape which I had in my sleeve and ran over to this envelope, and there it is. Just look at the number, Sir, and make quite sure it really is your note. It is? Then I have done the trick.

## THE NEWEST PACKING CASE MYSTERY



## EFFECT.

The conjurer gets into a packing case : after it has been thoroughly examined it is padlocked. He escapes from the case.

## HOW IT IS DONE.

The whole secret of this illusion consists in the use of two fake screws of a very ingenious nature. These screws are in two pieces, but each appears to be one ordinary screw. The lower half can be unscrewed (by means of an inner screw) and then the head of the screw can be pushed out of any board into which the whole screw has been fastened. The illustrations show that by the use of these fake screws the battens at the back of the box can be removed. The box is not shown after the conjurer has escaped.

## PATTER.

Here is a large box. If anybody would care to get inside, walk round, and make a night of it they are quite at liberty to do so. Anyhow, perhaps someone would like to examine the box just to see that it is a real box, made of wood. Now I am going to get inside the box, and after I am in it and the committee have locked me in, my assistant will draw a veil over the proceedings—as we are not giving the trick away if we can help it—and you will see what you will see—. Here I am, you see, safe and sound in spite of the locks—and the box.



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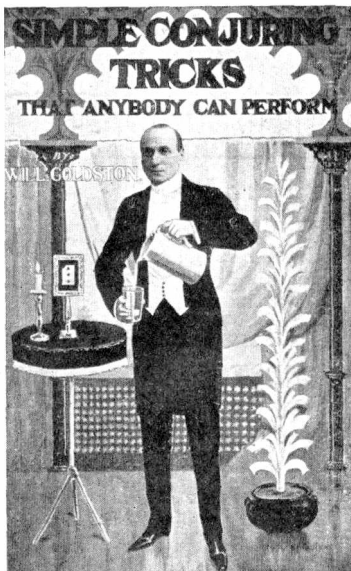
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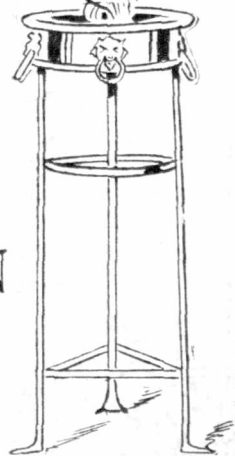
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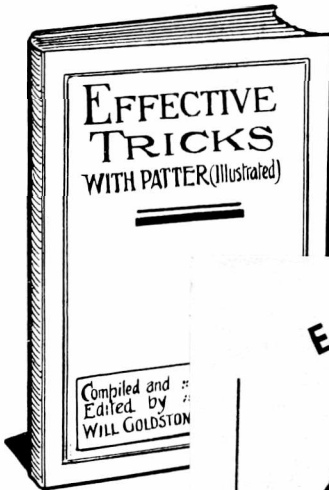


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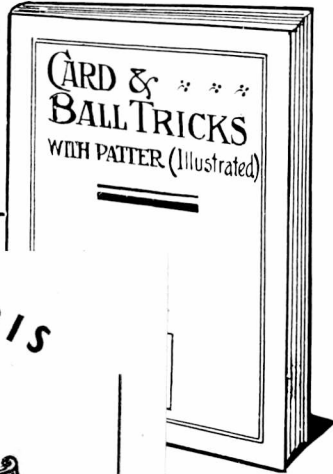
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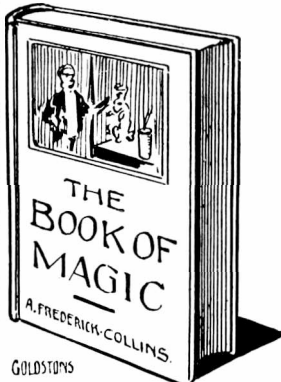


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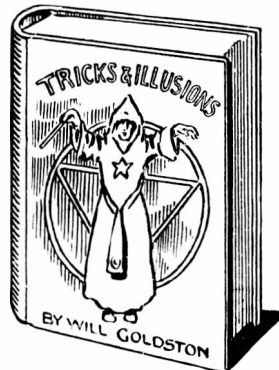
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## FACING AN AUDIENCE.

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Amateurs have often asked how to overcome nervousness before and during a performance; in other words, they have wanted to know how to face an audience

You cannot face an audience properly if you are really nervous. The utmost you can do is to get through your performance somehow, but that is not facing an audience. The man who really does face an audience looks at the audience all the time, and is perfectly at ease on the stage; things may go wrong during his performance, but the man who knows how to face an audience will only smile at the accident and make the best of things on the spur of the moment. He may have an anxious time during a performance, but the expression on his face does not betray the state of his mind. The man knows how to face an audience.

How does one acquire this knowledge? Only by constant practice, and the practice must be carried out in an intelligent manner. You must learn slowly .

Begin by performing to a few friends. Accustom yourself to looking at your audience as much as possible while you are performing. When you have gained confidence in this way don't hesitate if you are asked to "show us some tricks" in a friend's house. You will find the novel conditions—so different from those which you make for yourself in your own house—a little trying at first, but the experience will be invaluable to you.

When you go to a friend's house quietly look 'around the room and decide to yourself what tricks you can do in that room if you are asked to perform. Then you will not have to hesitate and think of a programme when you find it is your turn to entertain the company. As a matter of fact, you will probably find that the most suitable "stage" for you is in one corner of the room. Beware of looking-glasses!

After a little time you will be sure to be asked to perform at a Sunday school concert, or some similar function in a small hall. Take your chance and go.

You will probably find the first performance of this kind terribly trying, because in the rooms in which you have been accustomed to perform the audience have been close to you. In a small hall they will seem to be so far distant from you that you will feel that they are bound to lose a great part of your performance. They will probably be very indulgent to you, so keep a smiling face and go ahead.

Repeat this experience as often as you can, and directly you get the chance of performing on a large stage with foot-lights take it and perform your oldest tricks. No performer—not even an experienced professional—is at his best when he is doing a new trick for the first time, so do not be persuaded into getting up a new programme simply because you are going to perform in a very large hall.

You now know how to learn to face an audience because you see the necessity of acquiring the art gradually. That is the right way—the only way to which it can be acquired. The man who starts off by trying to face a big audience at his first magical performance is merely asking for trouble. He will be sure to have a bad attack of stage fright, and if he gets through his performance at all it will only be “by the skin of his teeth.” There is no pleasure in such a performance to an audience.

You must learn gradually; you cannot suddenly acquire experience; you cannot learn in a day what other men spend months in learning. I am preaching now only what I practised when I was a beginner. For weeks and weeks I had an audience of one, and I had some years of experience in Sunday schools, small concert halls, etc., before I attempted the difficult task of entertaining an audience of 2,000 persons with a few magical problems. I shudder to think what would have happened if I had given my first performance to an audience of such dimensions.

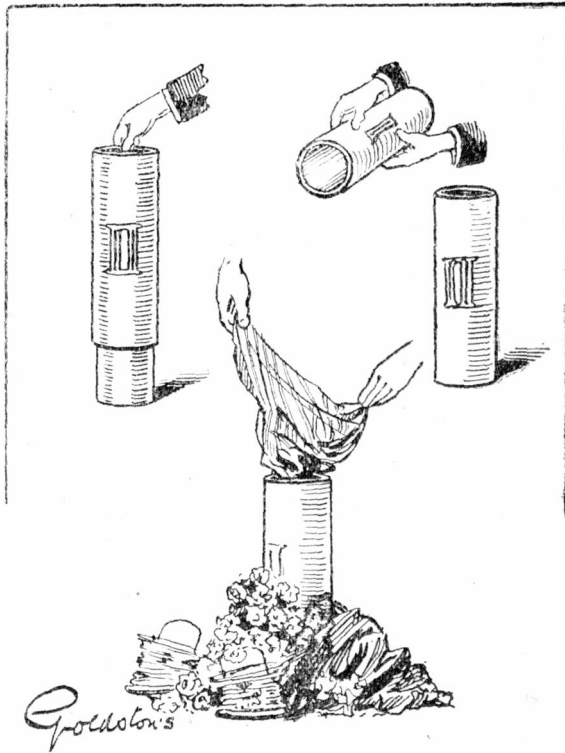
*Will Goldston.*



## THE ORGAN PIPES TRICK

### EFFECT.

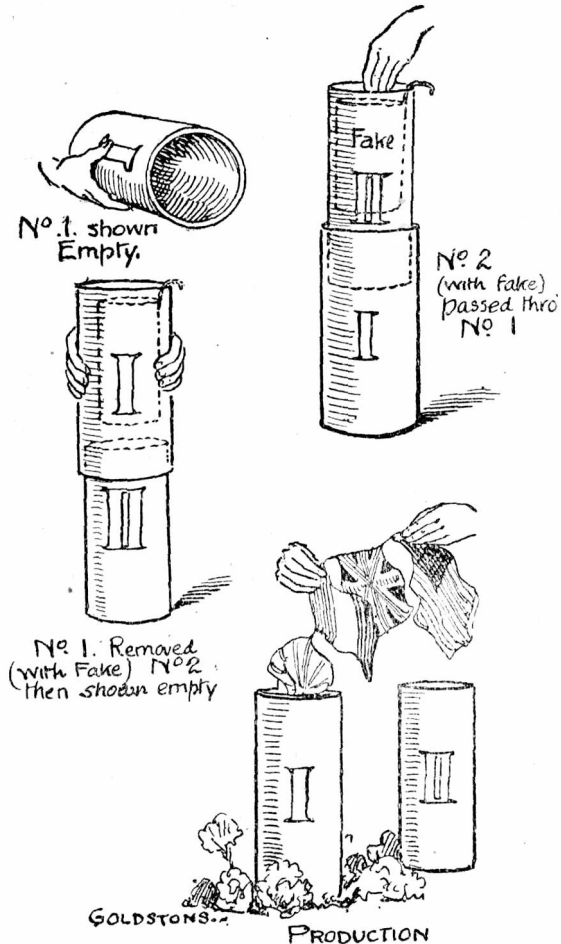
The conjurer brings forward two metal tubes, about eighteen inches long. The tubes are numbered 1 and 2, and the latter is slightly smaller than No. 1. The conjurer holds the larger one with one end facing the audience, so that everyone can see that the tube is empty. He then drops the smaller tube through the larger—to show the slight difference in size—and immediately shows the smaller tube empty. Standing the two tubes on his table the conjurer goes to one of them and immediately produces quantities of silk handkerchiefs, paper ribbons, flags, etc.



### HOW IT IS DONE.

The smaller tube is provided with a metal "loader" or receptacle for holding the various things which are to be produced. This "loader" has a long wire attached to it and the end of the wire is bent over in the form of a hook. At the outset of the trick the "loader," filled with the handkerchiefs,

etc., which are to be produced, is hung inside the smaller tube. Having shown the larger tube empty the conjurer calls attention to the fact that the other tube is a little smaller than the first and drops the smaller one through the larger. As the smaller



tube passes through the other the hook of the "loader" engages on the edge of the larger tube and so draws out the "loader" and leaves it in the larger tube. The small tube can then be shown empty. The two tubes are placed on the table and the production at once commences.

#### PATTER.

For this experiment I use two circular pieces of nothing—in other words, two empty tin tubes. So as to distinguish

the one from the other and the other from the one I have had the other painted with a "one" on it, and the one has a "two" painted on it—we seem to be getting in a muddle. Let us begin again. There is Number One—quite empty. You will notice that Number Two is slightly smaller than Number One; I had it made that way for convenience in packing. You see that Number Two is just able to pass through Number One, and Number Two is also empty. Now I place these on my table, and give you a choice as to which I shall use in the trick—left or right? (The "load" is now in Number One. If the audience say "Left" and Number One happens to be on the right the conjurer at once says: "Your left—very well," and goes to Number One; if, on the other hand, the audience say "Right," the conjurer says: "Very well, you've had a free choice," and starts to produce the various things.) Here we have a few pieces of coloured silk. I believe some people call these things handkerchiefs, but I've never yet found a man who would use one of these as a handkerchief. Here is some ribbon. Yes, it's made of paper—must be economical these days. You will notice the colour is rather faint—some of it has run. These colours also run—after the enemy. (Produce flags of Allies, concluding with the Union Jack.)

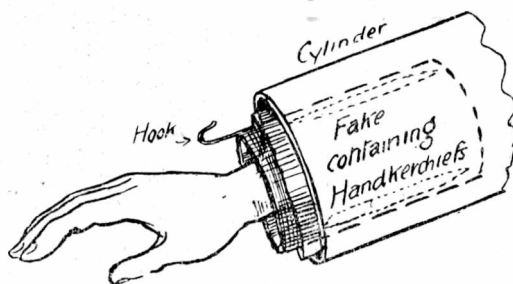
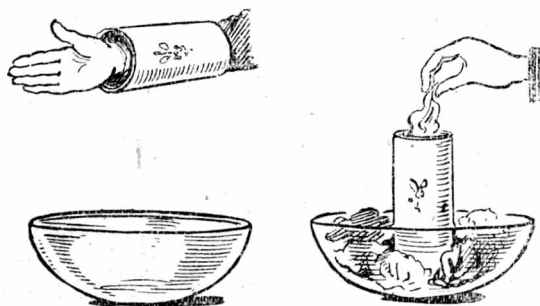
## THE BOWL AND PAPER CONE

### EFFECT.

The conjurer shows a large cone, open at both ends, made of stiff paper or cardboard. He places this on a small glass bowl and, lifting it up, discloses a number of silk handkerchiefs.

### HOW IT IS DONE.

The handkerchiefs are in the left sleeve of the performer. A piece of stout string or whipcord is placed around the centre of the handkerchiefs, which are then folded in half. A long metal hook is engaged in the cord, the other end of the hook being fixed over the performer's cuff. In showing the cone empty the performer pushes his left arm through it—as proof that it is empty—and in removing it he allows the hook on the cuff to engage in the top of the cone. Pressure on a little spring in the hook releases the load when the cone is placed on the glass bowl.



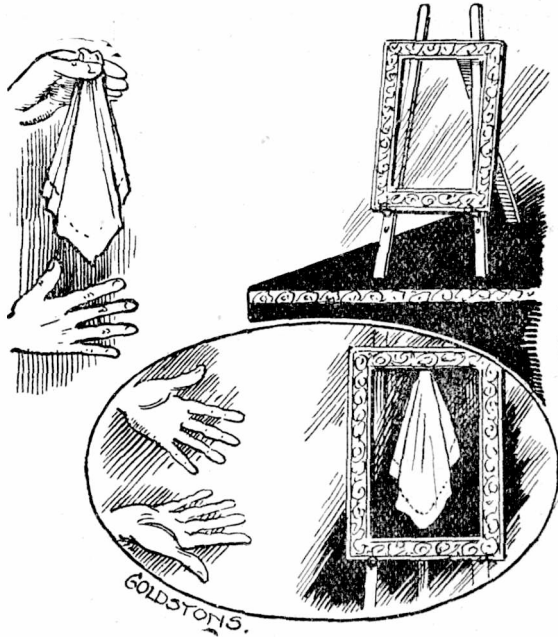
## PATTER.

Here I have a glass bowl—formerly used for goldfish. When all the gold of the country was called in the goldfish had to go as well. Here is a kind of a cone—nothing in it—I'll show you. (Pass arm through it.) I place the empty cone on the bowl and immediately the bowl is filled with silk—all the colours of the rainbow, and a few more.

## THE AUSTIN TEMPLE FRAME AND HANDKERCHIEF

## EFFECT.

Having shown a large gilt frame, filled in with a piece of black velvet, the conjurer causes a silk handkerchief to vanish and to appear instantly in the frame, which is not covered at any period of the trick.



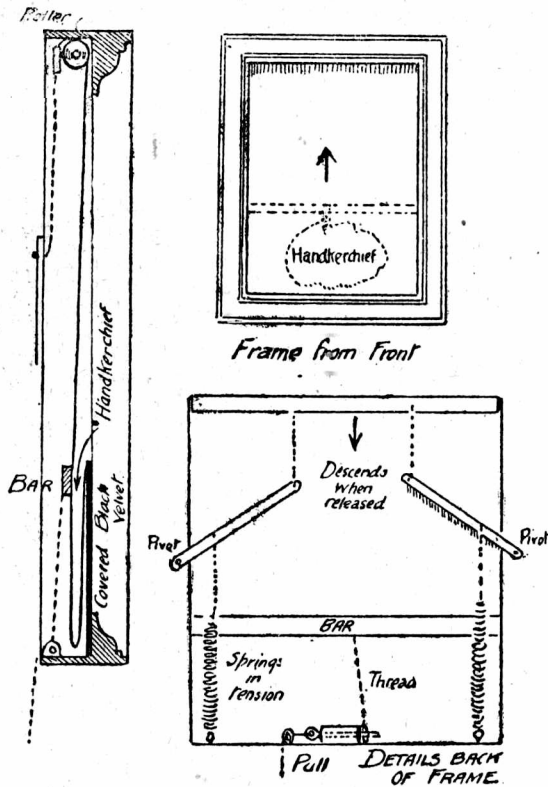
## HOW IT IS DONE.

The illustrations show the working of the frame, on which the trick chiefly depends. It will be seen that the duplicate handkerchief, which is to appear in the frame, is fastened with a safety-pin to a kind of pocket in the velvet at the back of the frame. This pocket is arranged evenly, so that the edge is not visible at a distance of a few feet. The top part of the velvet in the frame is attached to two springs which, being released, draw the pocket out till the velvet is stretched all over the frame, disclosing the handkerchief. The vanishing of the handkerchief can be accomplished in a variety of ways. The old-fashioned elastic pull is still an effective method and it has the merit of being unknown to the public.

## PATTER.

This is a gilt frame the black material inside is velvet—looks like velveteen, but is really velvet. It is easier to get velvet that looks like velveteen than to get velveteen that looks like velvet. Here is a small handkerchief. I will make it a little smaller—and smaller—and smaller, until it is so small that you cannot see it. You can't see it because it isn't there, and the reason it isn't there is because it has travelled to the frame—and there it is.

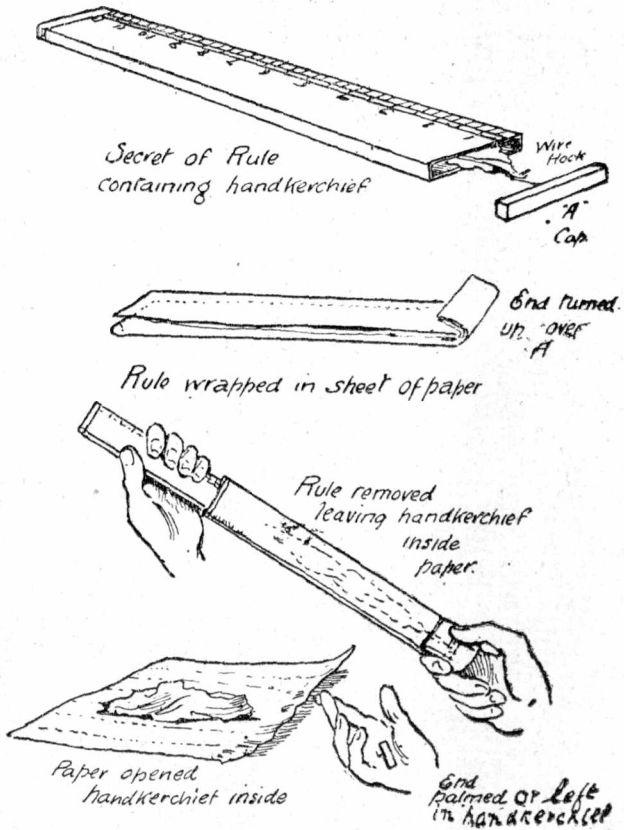
## EASY MAGIC.



## THE RULER AND THE HANDKERCHIEF

### EFFECT.

The conjurer makes a kind of flat tube of paper by wrapping a piece of paper round a flat ruler and then withdrawing the ruler. He closes both ends of the paper tube and eventually produces a handkerchief from it; of course, the handkerchief may be one (?) that has previously disappeared from another place. This "ruler production" of a handkerchief can be used in combination with a variety of handkerchief tricks.



HOW IT IS DONE.

The ruler is hollow for about half its length, and the handkerchief is hidden inside and is attached to one end of the ruler. This end has a short pin in the centre. When the paper is wrapped round the ruler this short pin protrudes through the paper and the conjurer is thus able to press on the pin and so cause the handkerchief to come out of the ruler when the ruler is taken out of the paper. The end of the ruler is easily concealed by the handkerchief.

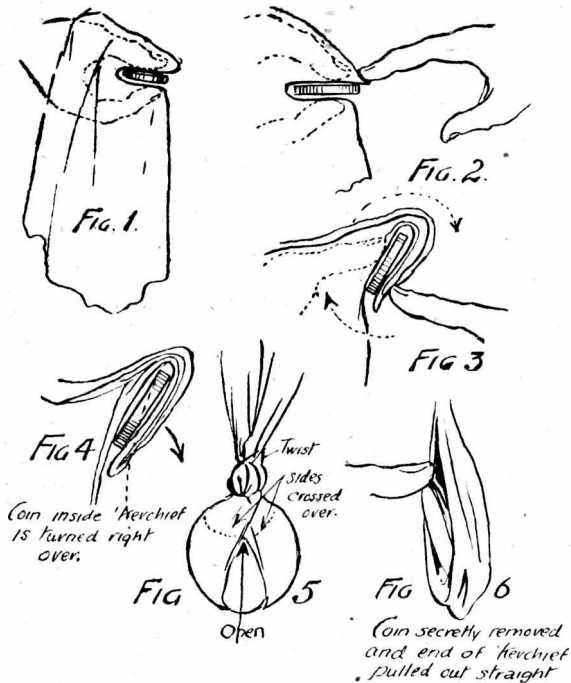
PATTER.

For this trick I require a flat tube of paper exactly one inch and a half across. I use this measure, so as to get it exactly right. If I close that end nothing can get in there, and if I close that end nothing can get in there. I am afraid there must be another end somewhere, because here we have a handkerchief.

## THE PENNY IN THE HANDKERCHIEF

### EFFECT.

The conjurer places a penny in a handkerchief and invites someone to tie a piece of string round the handkerchief, thus enclosing the penny in a little bag. Giving the handkerchief to someone in the company the conjurer grasps the penny and pulls it through the handkerchief, leaving the bag still in position. The handkerchief can be freely examined.



### HOW IT IS DONE.

The conjurer holds the handkerchief over his right hand and places the penny in the centre. He grasps it, through the handkerchief, with his thumb and second finger. He then secretly turns the penny over and at the same time, with his first finger, pushes a fold of the handkerchief over it. The penny now appears to be inside the handkerchief, but it is really concealed by the fold. Someone is asked to tie a piece of string round the handkerchief, just below the penny, and then



to hold the other part of the handkerchief tightly. The conjurer then pulls out the penny and also pulls out the fold, leaving a kind of "bag" on the handkerchief.

**PATTER.**

Will someone lend me a penny, please? Any penny will do. I wrap it in this handkerchief for a second. Say goodbye to your penny, sir. To make it quite secure perhaps you wouldn't mind tying this piece of string round the handkerchief? I think you will agree with me that the penny is now safely tied up in the handkerchief. Now I try to magnetise it; I simply use my hands and—draw the penny right through the handkerchief, and if you care to look at the handkerchief I don't think you will see how the penny managed to get through without making a hole in the handkerchief.

## **THE MYSTERIOUS CLOCK DIAL**

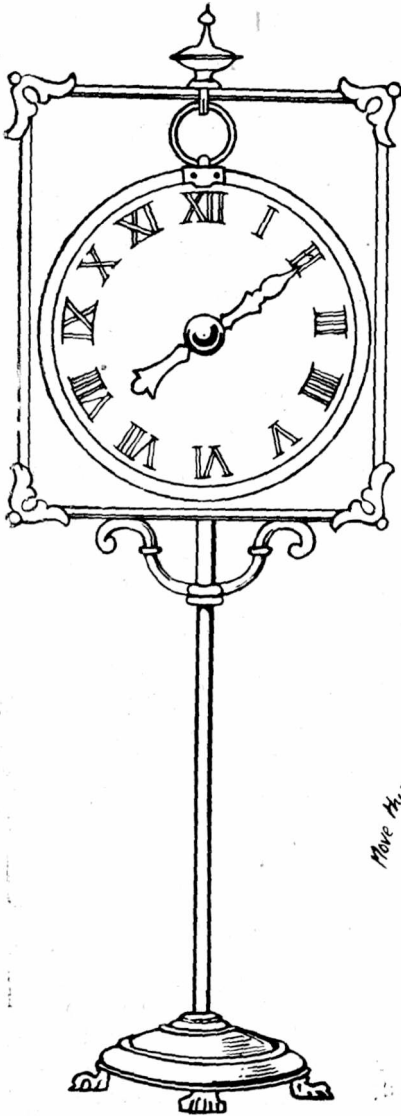
**EFFECT.**

The effect is very simple. The conjurer shows that the dial is a plain sheet of glass. He puts the hand on the spike in the centre and spins it. He repeats this a few times, showing that the hand does not always stop at the same place. Then he makes it stop at any number chosen by the audience. This effect is repeated several times, and at one time during the trick a member of the audience is allowed to take the dial in his own hand, put on the clock hand, and spin it.

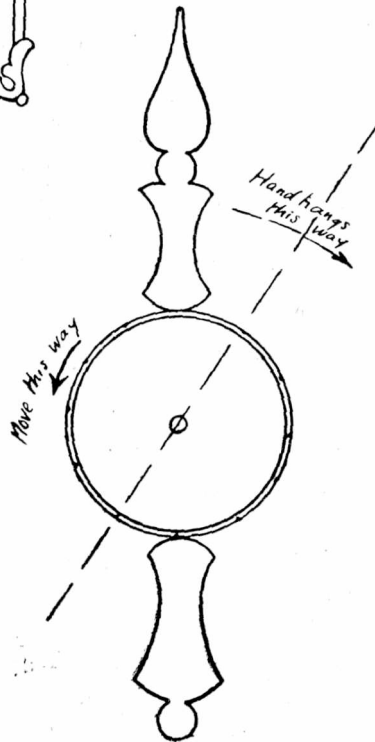
**HOW IT IS DONE.**

This splendid effect is brought about by means of a weighted hand and a very ingenious arrangement by which the weight can be shifted. Hold the hand of the clock in the middle part resting on the fingers. Now, if you bring forward your thumb on to the circular disc in the centre of the hand and pull it towards you with the thumb you will find that the circular disc revolves, with a series of little "jumps." These movements must be felt by the conjurer, and he must move his thumb very slowly when learning to turn the disc, otherwise he will not be able to count the "jumps," and unless he can do this he will not be able to do the trick correctly.

You will find that when you turn the disc towards you it has the effect of sending the hand down one on the face of the clock, and when you turn the disc away from you it makes the hand rise on the face of the clock. Each of the little "jumps" already explained causes the hand to move from one number to the other.



## MYSTERIOUS CLOCK DIAL



To prepare for the trick, first turn the hand until it points to three. Now, if you merely turn the hand over, without altering the disc with the thumb, and spin it, the hand will stop at nine. *Turning the hand over in this way always makes it stop at the opposite number to that at which it has just stopped, when the hand has been put on in the way first indicated.*

Having made the hand stop at three and then at nine, to show that it may stop at any number, you turn it over and pull it one "jump" towards you. This makes it stop at four. Then push it down and it is ready to stop at three, but you do not put it on the clock this time. The audience are allowed to call their own time. If someone says "eight," all you have to do is to pull on the disc for one "jump" and turn the hand over, because eight is opposite four on the clock. Directly the hand has stopped at eight take it off, turn it round, and push down one "jump." This will bring the clock back to three, but do not put it on the clock. You are now ready to make the clock stop at another number chosen by the audience. Every time the audience have chosen a number and the clock has stopped at that number, take off the hand and secretly work it back to three. This is the great secret of doing the trick smartly, because when the hand is ready to point at three it does not matter what number is called for; there can be only three turns—three "jumps"—for you to make with the hand, and you can easily make these without being seen by moving your arm about while you are secretly turning the disc round with your thumb.

#### PATTER.

This is a curiosity—a clock without works. You will notice that it has only one hand. If you took away this hand and the face of the clock there wouldn't be anything left. This clock will tell you the time without saying a word—not the right time, but any time you want it to be. Dinner time? Somebody whispered dinner time. Well, what time do you have your dinner? (Time is mentioned and the clock made to go to that hour.) Tea time? Five o'clock tea? Very well, clock, go to tea; I mean, stop at five. If you want breakfast at eight—there you are; directly the clock hears a number it stops at that number. Mention any time you like, please. (Various times are mentioned and the clock hand points to them.) Now, I will show you exactly how this trick is done. You just get a nice obedient clock like this and tell it to stop where you want it to stop. If it doesn't stop you will know that it's not an obedient clock.

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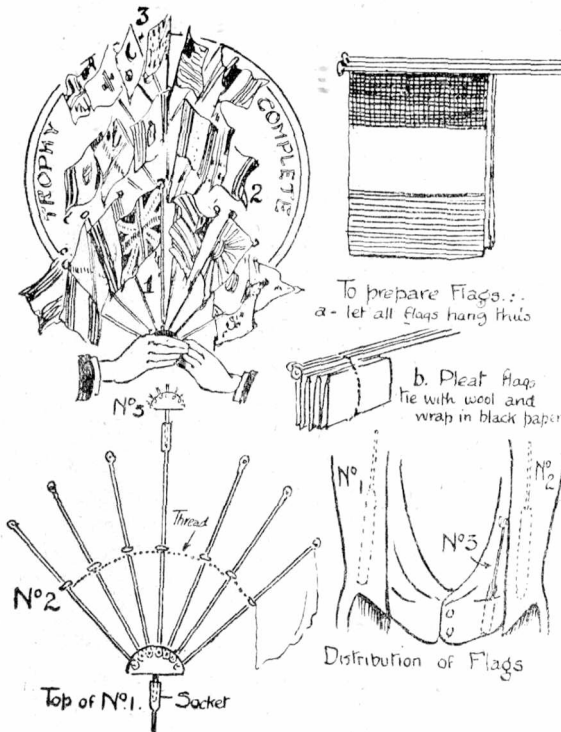
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## THE PYRAMID FLAG PRODUCTION

### EFFECT.

The conjurer lights three pieces of paper and produces from them a quantity of paper ribbon. From this ribbon he produces three sets of flags of all nations. Each flag is attached to a metal rod, and as the sets are produced the rods with the flags spread open, making a very imposing display. The second set is fastened to the first and the third to the second.



### HOW IT IS DONE.

The construction of the rods is shown in the illustrations. It will be seen that each set of rods is attached to a metal base by a hinge. To prepare for the trick the conjurer takes the smallest set, pleats up the flags and wraps a piece of black tissue paper round them. He then places them in the inside pocket of his coat, on the left side. This pocket should be a little lower than the ordinary side pocket. The second set is prepared in the

same way and is placed in the ordinary left hand inside pocket of the coat; the third and largest set is placed in the right hand inside pocket of the coat.

The conjurer has a paper "throwout"—concealed in the drawer of a half-opened match-box. He picks up the match-box, takes out a match, lights it, and sets fire to the three pieces of tissue paper, which he holds in his left hand. In closing the box he naturally pushes the "throw-out" into his hand and he immediately "produces" it from the lighted papers and throws it out. In drawing the paper ribbons back to him he is easily able to get hold of the smallest set of flags and open them out. Directly they are open the conjurer, under cover of the small flags, gets hold of the second set and develops them in the same way. This set fastens by the centre rod, which is a fixture, into a socket in the first set. The conjurer then has ample cover for the production of the third set, which fastens to the second, making a tall pyramid of flags.

#### PATTER.

Three pieces of paper and—a match. There is no reason why I should tell you what these things are, since you can see them for yourselves, but of course a conjurer must say *something* when he is performing. The papers are now alight. From the red and blue and gold flames I produce some ribbons of the same colours, and here are a few more colours, which you may recognise. If you think those flags are not quite large enough to be seen we will make them a little larger—by getting some others, and to complete the picture we now get a few more.

## THE DYED HANDKERCHIEFS

#### EFFECT.

The conjurer begins this experiment by showing a sheet of cartridge paper, about 12 inches by 10; it is obviously an unprepared piece of paper. Rolling it up into a cylinder the conjurer passes three white handkerchiefs through the cylinder of paper, and they come out at the opposite end dyed yellow, blue, and red—or any other colour the conjurer desires.

#### HOW IT IS DONE.

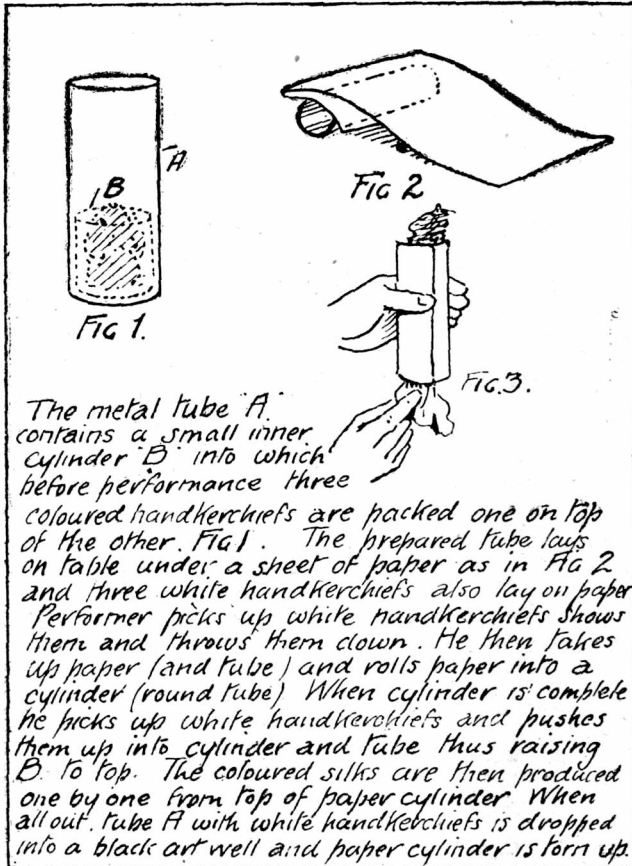
Many methods have been devised for doing this trick, some of them extremely ingenious, but complicated. I give what I believe is the simplest method and the reader may rest assured

that from the point of view of the audience—and, after all, that is what concerns him—this method is just as effective as those which require much practice before they can be performed.

The three white handkerchiefs to be used in the trick are on the table. Unknown to the audience they conceal a small tube with a little bag sewn to holes punched all round its centre. Three coloured handkerchiefs are stuffed into this tube. Having shown the piece of white paper the conjurer casually rolls it up into a cylinder and then releases one end allowing the paper to straighten itself again. It does not become quite flat. The conjurer places it on the table and simultaneously picks up the white handkerchiefs with his left hand. The two movements must be made at the same time, and without appearing to be “done on purpose,” but as a matter of fact the paper goes over the tube just as the handkerchief is carried away from it. This move requires a few rehearsals to make it easy and natural, but it is not at all difficult. Having shown the three handkerchiefs the conjurer picks up the paper again and, as it is slightly curved, he has no difficulty in secretly picking up the tube behind it. He then rolls the paper into the cylinder—of course, rolling it round the table—and he is then ready to do the trick. Grasping the paper tube firmly with his left hand he pushes up the first white handkerchief into it; of course, the bag end of the tube must be at the bottom of the cylinder. Pushing in the white handkerchief pushes the first coloured handkerchief out of its hiding place and so to the top of the paper cylinder. The conjurer takes it out with his right hand, and then having shown it freely, holds it between the second and third fingers of his left hand, thus masking the end of the paper cylinder. He repeats the movements with the other two handkerchiefs. Just as he is taking the third coloured handkerchief from the paper he slightly releases his hold of the cylinder of paper and so allows the tube “fake” to slip down and out. It can either go into a well in his table or into a vest servante or into a opera hat which has been used for some other trick and which is standing on the table. If a hat is used there should be a large silk handkerchief inside it so as to deaden the noise of the tube dropping down. The coloured handkerchiefs hanging from the fingers of the left hand hide the tube as it drops out of sight. The three coloured handkerchiefs are then taken into the right hand, shown freely, and dropped on the table. The paper is then unrolled, squashed up, and thrown to the audience.

#### *Another Method.*

This is similar to the above, but instead of a tube with a bag the conjurer used a tube with a sliding tube inside it. This sliding tube is capped, making a division half way up the outer tube. Some conjurers like one “fake,” and some another; the choice is merely a matter of taste, for the effect is the same in both cases.



## PATTER.

Here is a piece of paper—drawing-room paper—I should say drawing paper. And here are three handkerchiefs—white handkerchiefs; at any rate, they are fairly white. I like everything to be quite fair in my tricks. Now I roll the paper into a kind of tube and put the first one inside. If I do this with the magic wand you will see that the touch of the wand causes the handkerchief to change colour slightly. It is now a kind of golden yellow; at least, I am told that it is a golden yellow, but as I have not seen any gold for quite a long time I'm not certain about it. I will repeat that part; in fact, I'll do it over again. This time we get a kind of whitey blue—more blue than white. There's luck in odd numbers, so I'll do it just once more as a matter of fact, that is why I had three handkerchiefs. This time we get another colour—a kind of "Daily Mail" shade; well, you can

see it's red. You can dye a hat or dress this way if you have a large sheet of paper and a magic wand. There they are—three handkerchiefs dyed by magic, and there is the piece of paper.

## THE BROKEN PLATE

### EFFECT.

The conjurer places a plate to his mouth and bites it until the audience can hear a piece cracking away from it. The conjurer then shows the plate restored whole again.

### HOW IT IS DONE.

Concealed in the conjurer's right hand is a penny. When he puts the plate to his mouth he brings the penny down with a snap on to the bottom of the plate. The noise is exactly like that of breaking a plate.

### PATTER.

Some people like to eat their food from a plate. I prefer to make my plate into food—one mouthful at a time, in this way. This is rather a tough plate, but I think you heard that bite. I now put the "fluence" over the plate and you will find that it is none the worse for being bitten.

## THE THOUGHT-READING PENNY

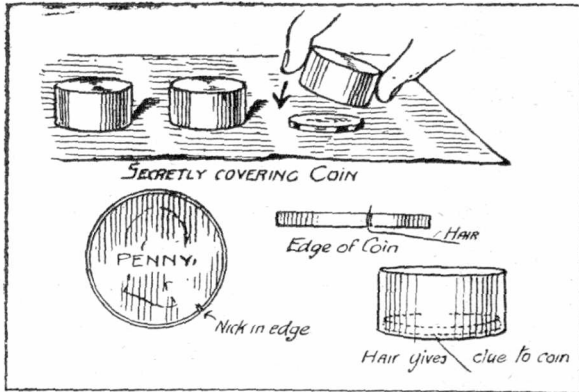
### EFFECT.

The conjurer shows three little cardboard boxes without lids. He places a penny on the table and invites the audience to cover the penny with one of the boxes when his back is turned. On facing the audience again the conjurer is always able to say which box is hiding the penny.

### HOW IT IS DONE.

A short length of very fine hair is attached to the penny. When the penny is covered with one of the boxes this hair always protrudes, and thus the conjurer is always able to tell the position of the penny.





## PATTER.

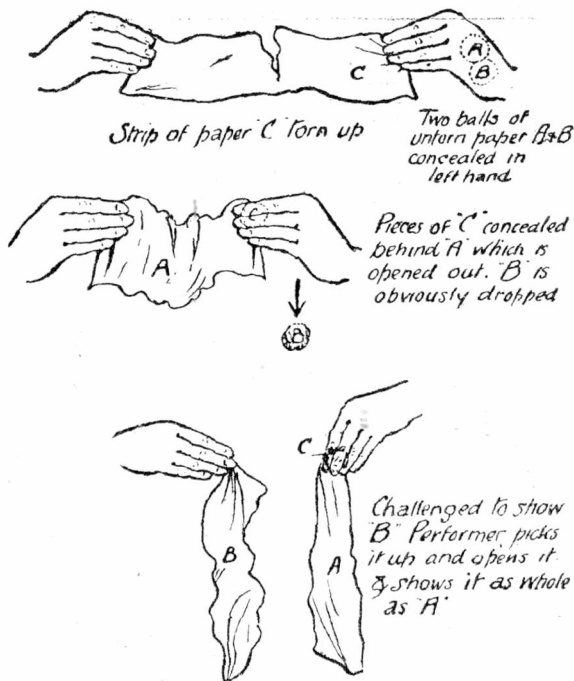
This is a thought-reading trick. There is an old saying to the effect that money talks. This penny has a way of talking to me without making a sound. Here are three little boxes. Will someone please cover the penny with any one of the boxes when my back is turned? I shall have to ask you to excuse my back for a moment; it is the only back I have. Have you finished? Reading the penny's thoughts I seem to think that it must be under this cap, and there it is.

## THE BEST TORN AND RESTORED PAPER TRICK

## EFFECT.

The conjurer takes a small oblong strip of paper and tears it in several pieces. Bunching the pieces together he unrolls them slowly and shows that the pieces have been mended, for the paper is whole again. But while he has been doing this he has dropped a little ball of paper on the floor, and the audience naturally inform the conjurer that he has dropped the pieces. The conjurer pretends to be slightly disturbed by this accident, but eventually he picks up the ball of paper and spreads it open; it is a whole piece. The pieces of paper are nowhere to be seen.

## EASY MAGIC.



## HOW IT IS DONE.

The conjurer begins by having two balls of paper, similar in appearance to the piece of paper which he is going to tear up, concealed in his right hand. He tears up the "visible" piece of paper and, screwing up the pieces into a ball, hides them behind one of the balls of paper hidden in his hand. He unrolls this piece of paper and in doing so drops the other ball of paper. He shows the paper restored and screwing it up in a ball hides the pieces inside the little parcel. While doing this he has dropped the ball of paper, but as it is a whole piece of paper he has nothing more to do—except to pick it up and unroll it.

## PATTER.

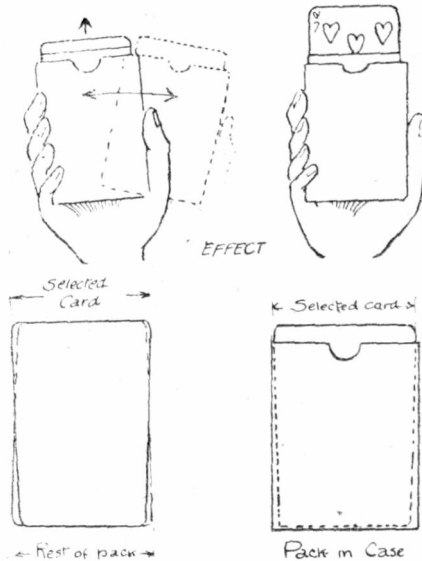
Here is a small piece of paper. I could use a large piece, but then it wouldn't be the same size as this piece. I am going to destroy this piece of paper by tearing it up. Will you please notice that I do tear it up and that I do not attempt to eat it; of course, that would be another way of destroying it. I find, however, that a diet of paper, even in these hard times, is very unsatisfactory. We have been told not to waste anything, so I must not waste this paper, and I don't waste it because there

it is—whole again. I beg your pardon? Dropped the pieces on the floor? Of course, that is part of the trick that you are not supposed to see. I've never had such a sharp audience before. Pick them up? No, I can't pick up the pieces, because (*unrolling the paper*) there is only one piece.

## THE SIMPLEST RISING CARD TRICK

### EFFECT.

Having had a card selected and returned to the pack the conjurer places the pack in its case and shakes it. The chosen card rises a few inches from the remainder of the pack and is at once identified as the chosen card; if he wishes, the conjurer can have the card marked with a pencil to convince the audience that the actual card taken from the pack rises from it.



Arrangement of Besault Pack  
(exaggerated)

## HOW IT IS DONE.

A biseauté pack is used. The cards in this pack are slightly tapered, so that one end of each card is considerably wider than the other end, but when all the cards are arranged "one way" this difference is not noticed. Having had a card selected the conjurer takes care that this card is returned to the pack in the opposite direction to that in which it was taken out; that is to say, the narrow end of the card is among the wide ends of the rest of the pack. The pack is then placed in the card case with the narrow end of the selected card at the top. Now, if the case is shaken with a sideways motion, and rather quickly, the selected card will rise slowly out of the pack for a few inches. The case must fit the pack rather closely so that there is very little "play" for the cards when the case is shaken, and some little practice will be necessary before the right knack of shaking the cards is acquired. The knack will come with practice, however, and then the conjurer will be in possession of the simplest rising card trick, because he will be independent of all threads and fakes usually employed to make a card rise from the pack.

## PATTER.

This is a little trick which I saw an amateur performing the other day, and I am not quite sure how he did it. First of all he asked someone to take a card. Then he had the card put back in the pack and the pack was shuffled. Would you mind doing that part of the trick, sir? Thank you. I can see you're used to taking things. Then this amateur conjurer put the cards back in their case in this way, and then his hand began to shake—in this way. I thought he was suffering from nervousness, but he wasn't, because, when he did this—oh, by the way, sir, what card did you take? The seven of hearts? Thank you. As I was saying, when the amateur did this the card crawled out of the pack—and there it is—the seven of hearts. I haven't a notion how he did it, but that is how it was done.

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**IN ACTIVE PREPARATION**

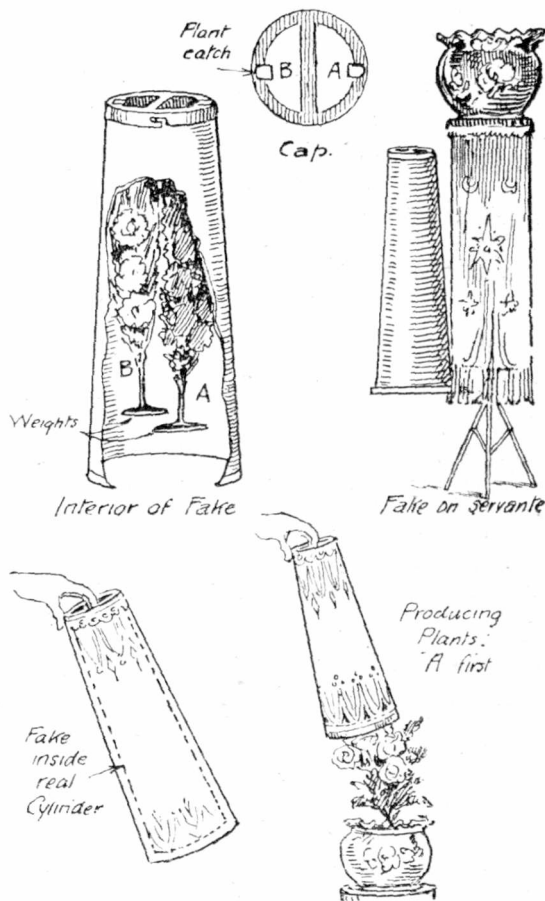
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## THE MAGIC ROSE BUSHES

### EFFECT.

Having shown a large empty cylinder, slightly tapered from base to top, the conjurer places two empty plant pots on two tables and covers each one in turn with the empty cylinder. As the conjurer lifts the cylinder he shows a large rose bush in full bloom in each plant pot.



### HOW IT IS DONE.

The cylinder itself is unprepared, and so are the plant pots, but the table on which one of the pots stands is not an ordinary table. It has a small servante behind it and, as will

be seen from the illustration, the table is draped in such a way that it can hide the "load" behind it. This load consists of two plants, of the compressible kind, fitted into a cylinder slightly smaller than the one which the conjurer shows to the audience. The plants are kept in place by means of two catches which engage over the top of the trick cylinder. The working of the apparatus is plainly shown in the accompanying illustrations. The bases of the plants are weighted, so that they may fall quickly directly they are released, and as both plants must not fall together it is obvious that one must be lower than the other in the cylinder. The catches at the top of the cylinder should have a mark of some kind on them so that the conjurer may know at once which catch to release; if he were to release the uppermost plant first there would be trouble because it would not fall on the plant pot. To work the trick the conjurer first shows the empty cylinder and then the plant pots. While all eyes are on the second plant pot the conjurer drops his arm and the cylinder goes directly over the loaded cylinder behind his table. He must do this without looking at his right hand. The audience, looking at the plant pot, do not notice this movement. The conjurer then merely has to release the two plants, taking care to release the lower one first.

#### PATTER.

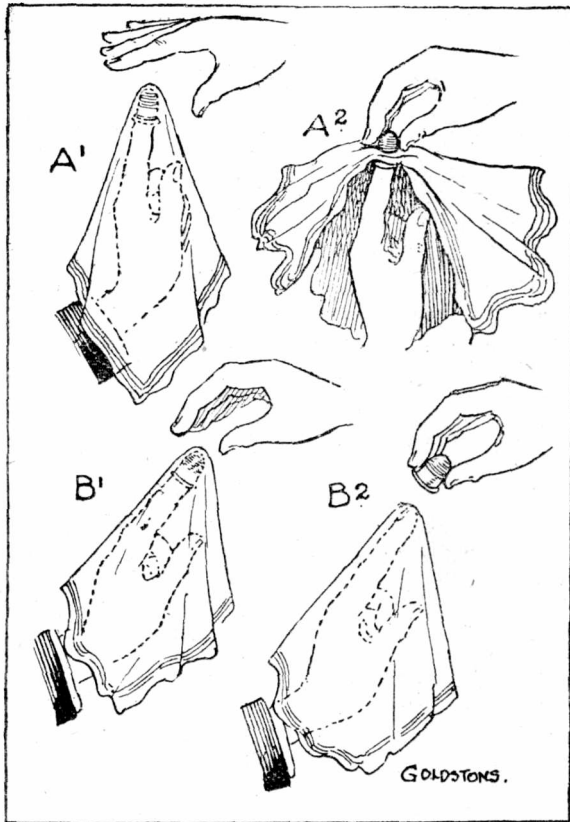
Here we have two plant pots—solid brass. These are Indian plant pots—from India, where the curry comes from. I have also this empty cylinder. You will notice that the second plant pot is very much like the first, or even more so. Now, if I cover this plant pot with this empty cylinder nothing happens. The same if I cover this one. But if I do it backwards—in this way—we get two beautiful rose bushes.

## THE THIMBLE AND THE HANDKERCHIEF

#### EFFECT.

The conjurer borrows a handkerchief and shows a small red thimble which he places on the first finger of his right hand. Placing his finger under the handkerchief he pushes it through the handkerchief and the audience can plainly see the thimble through the handkerchief. The conjurer then pushes the thimble

back again and shows the handkerchief free from any hole or slit through which the thimble could have passed. The conjurer then offers to do the trick again so that everyone may see clearly how it is done. He places the thimble on the first finger of his right hand and throws the handkerchief over it. He then invites someone to feel the thimble through the handkerchief. He then pushes the thimble right through the handkerchief and gives both handkerchief and thimble for examination.



HOW IT IS DONE.

At the outset of the trick the conjurer has a "shell" thimble—the tip of a thimble, fitting over the one which he shows to the audience. In putting the thimble on the first finger of his right hand the conjurer can easily palm off the thimble "tip" in his left hand. He then pushes the thimble into the handkerchief and placing his left hand over it pushes the thimble "tip"

over the thimble. The handkerchief is between the two and thus the thimble appears to have been pushed through the handkerchief. By reversing the movement the conjurer withdraws the thimble and he can then show both thimble and handkerchief. His next move is to return the thimble to his pocket, as though he had finished the trick, but he does this merely in order that he may insert a thimble of clear celluloid inside the thimble. He takes out the two together, and the audience imagine that he has only the thimble on his first finger. He covers this with the handkerchief and asks someone to feel the thimble through the handkerchief. Just before the assistant touches the thimble the conjurer "thumb-palms" it off, leaving the clear celluloid thimble on the top of the first finger, and it is this thimble which the assistant feels. While the assistant is doing this the conjurer draws up his sleeve and in so doing drops the real thimble into his left hand. The audience do not see this because the hand is covered for a moment by the folds of the handkerchief. Now all that the conjurer has to do is to push the real thimble on to the top of the celluloid thimble with the handkerchief in between them. He then shows the thimble in this position, pulls it off—as though it had come right through the handkerchief—shows the handkerchief free from hole or slit, and then whisks away the handkerchief and shows his hand quickly. The celluloid thimble, being as clear as glass, is not seen.

PATTER.

Here I have a thimble. Can I borrow a handkerchief? I can? Thank you. All I want to do with it is this—push the thimble through the handkerchief—there it is. I forgot to ask you if you minded having a thimble pushed through your handkerchief, sir; it's only a very small thimble. I'll just push it back again—don't worry, it will go through the same hole. Then I cover up the hole and the handkerchief is as good as ever it was. Did you see how that was done? No? Then I must do it again. There's the thimble. I cover it with this handkerchief. Perhaps you don't believe it's there. Would you mind feeling the thimble through the handkerchief? Now we push it through. There's the thimble and there's the handkerchief, and I think you will find that it's none the worse for the trick. Thank you for lending it to me, sir, and if you should find out how the trick is done, please don't tell the others.

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## NEW SUN AND MOON TRICK

### EFFECT.

The conjurer asks for the assistance of a small boy. He hands the boy a sheet of white tissue paper, about a foot square, and a similar piece of red paper. The boy cuts two circles out of the papers. The conjurer takes the remaining portions of the paper and squeezes them up into a little ball. The boy is asked to take the little pieces in his hand and to touch the hand with the magic wand. He does so, but nothing happens. The conjurer then takes the little pieces of paper and hands the ball of paper to the boy with the instruction to hold the paper at arm's length and to keep his hand still. The conjurer causes the little pieces of paper to vanish, and asks the boy to unfold the ball of paper. When this is done the conjurer pretends to be surprised at the result, for the red circle that was cut out has magically found its way to the white sheet of paper and the white piece has gone into the red sheet. Assuring the boy that the mistake was caused by his not holding his hand still, the conjurer says he will try again. The two pieces of paper are screwed up into a ball and held by the boy while the conjurer makes passes over him with his wand. The boy then unfolds the papers and shows that they are in their original condition.

### HOW IT IS DONE.

While the boy is cutting the circles out of the papers the conjurer palms from his trousers pocket a ball of paper—really two sheets with a red piece stuck in the centre of the white, and vice versa. When the conjurer screws up the two sheets from which the boy has cut two circles, he changes this ball of paper for the ball he has palmed, and thus the first half of the trick is done before the audience are aware of the effect of the trick. The conjurer hands this ball of paper to the boy, after the boy has failed to make his little pieces of paper disappear, and vanishes the little pieces either by sleight-of-hand or by the use of a black art table. While the audience are watching the boy unfold the ball of papers and are laughing over the "mistake" the conjurer palms out from his pocket two sheets of paper rolled into a ball. In rolling up the two pieces with the red centre and the red piece with the white centre—the conjurer holds the ball of two good sheets palmed in his right hand. He then rolls up the two other sheets into a ball and changes it for the ball in his hand, dropping the other ball of paper into his *profonde*.

### PATTER.

May I have the help of a little boy for this next trick? I ask for a little boy because I don't want a boy who knows too

much. You will do splendidly—at least, I hope so. Here are two sheets of paper. Will you please cut a little circle out of the centre of both of them? I want a circle about as big as a shilling. (*Whispers to the boy to cut a big one.*) What's this? (*Pretending to be surprised.*) I said a shilling. I think you've cut about five shillingsworth here. In these times, too. Never mind. You'd better make the other one the same size—if you can. Thank you. Now will you please hold the two little pieces in your hand and give me the pieces with the holes in them. Just touch your hand with the magic wand and tell the pieces to go. Have they gone? Perhaps you didn't touch your hand hard enough. Shall I have one whack at the hand? You'd rather not? Well, we must do the trick another way. Will you give me the pieces and you take the sheets of paper with the holes in the centre. One, two, three, and away! You see the little pieces have left my hand. I know they've left because they aren't left here. If you will unroll those sheets of paper I think you will find that the little circles of paper have found their way back to their original places. . . . What's this? You couldn't have been holding your hand still while I was doing the trick. I am afraid I shall have to use that magic wand after all. Fancy spoiling two good sheets of expensive paper. We might have made a pattern of a lady's dress out of those. We must see what the magic wand will do. Just hold the papers in your hand. No, I promise not to touch your hand with the wand. I merely make the magic pass round the hand, and I think you will now find, if you will open your hand, that the two sheets of paper are now restored to their original condition.

## THE MISSING CARD

### EFFECT.

A card having been chosen and returned to the pack, the conjurer shuffles the cards, removes three, and places them on the table. He announces that the chosen card is one of the three and says that by means of his own will power he will cause the person who drew the card to touch the actual card that he chose. The person is invited to touch one of the three cards. He does so. This card is turned over and is not the chosen card. The conjurer then pretends that he has made a mistake and asks the person to look at the other two cards on the table. Neither of them is the chosen card. "Some mistake," says the conjurer, looking through the pack. "By the way, what card did you take? The six of clubs (*or whatever is named*). I'm sorry, but I think you have made a mistake; there is no such card here." He runs

through the pack and shows that the six of clubs is undoubtedly missing. A search is made for the card and eventually the person who chose it is asked to get up, when the audience see that he has been sitting on the card all the time.

#### HOW IT IS DONE.

After the card is returned and brought to the top of the pack the conjurer takes any three cards and places them on the table well away from the person assisting him so that when that person is asked to touch one of the cards he has to rise from his chair to do so. The conjurer stands close to him while he gets up and holds the pack in his right hand. When the person is well away from his chair and while all eyes are on the cards on the table the conjurer quietly pushes off the top card with his right thumb, so that when the person sits down again he covers the card. The effect of the rest of the trick depends entirely on the showmanship of the performer.

## FIRST YOU SEE IT—

#### EFFECT.

A spectator takes a card, returns it and shuffles the pack. The conjurer spreads the cards out in a line on the table and boldly announces that the spectator is unable to see his card. The spectator admits that he cannot see it. The conjurer picks up the cards, shuffles them, and spreads them out again. "Now," says he, "you can see your card, can't you?" The spectator admits that he can. The conjurer immediately gathers up the cards, squares up the pack, tells the spectator the name of his card and the position of it in the pack, counting from the top. The spectator is invited to count the cards and see that the statement is correct.

#### HOW IT IS DONE.

The conjurer brings the card to the top of the pack and pushing it down with his thumb gets a glimpse at the index. He then knows the card. In spreading out the cards in a line so that they overlap each other, takes care to hide the top card under the others. In picking up the cards and shuffling them the conjurer takes off the bottom half and in the act of shuffling some of them on the top of the others, counts the cards he shuffles on the top by drawing them off one at a time with his left thumb. Then when he exposes the cards again he can easily reckon which was the

chosen card and he knows its position in the pack. The trick is one that should be done quickly, not because there is any movement to hide but in order that the spectator may not have time to think of everything the conjurer has done.

## TEACHING A TRICK

### EFFECT.

Having shown a thought-reading trick, the conjurer offers to show how it is done by teaching the trick to a spectator. He asks him to take a card and place it face downwards on the table. Eventually, having asked the spectator a few questions about the card, the conjurer shows, by the spectator's answers, that he has been thinking of the actual card that he chose himself.

### HOW IT IS DONE.

The effect of this trick will depend entirely on the address of the performer for there is really nothing in it. He forces a card on a spectator and says, "There are only two colours in the pack, which will you choose?" If the person says black and the conjurer knows that the card on the table is, say, the ace of clubs, he says: "Very well, you choose black." If on the other hand the person says "red," the conjurer says, "Very well, that leaves me black." The spectator is made to believe that he has chosen black. The same procedure is adopted with regard to the naming of the card. The conjurer will say: "Court cards or plain cards? Please choose. Of the plain cards there are two kinds, odd numbers and even numbers, and so on, until finally the spectator is led to believe that he has really chosen the ace of clubs and the conjurer turns up the card.

## THE CHANGING PACK OF CARDS

### EFFECT.

The conjurer holds a pack of cards with the face of the bottom card towards the audience. He passes his hand lightly over this card and causes it to change. He continues to do this until the card has changed a dozen times.

## HOW IT IS DONE.

The pack is a trick pack, hinged in the centre, something on the lines of a flap card. Half of each card is made to fold back, showing the card beneath it. Although anyone can make up a pack of this description the performer is advised to buy the trick pack ready-made, as great care is necessary to get the cards in the right positions.

## PATTER.

This little trick is one that was taught to me by a card sharper. He said to me that if ever I got a card in my hand which I didn't like all I had to do was to pass my hand over it in a certain way and all would be well—that is to say, all would be well if I wasn't caught. Here is the four of spades. I pass my hand over in this way and it becomes the king of diamonds. If I don't want the king I can always get another card by doing this, and again, and again.

**THE THREE PREDICTIONS**

I am indebted to my dear friend G. W. Hunter, one of the most original conjurers, for this trick.

With pack in hand, note the bottom card—then request a spectator to deal three cards from the top of pack on to the table, thus: (1), (2), (3) about three inches apart. Do this yourself by way of illustration. Now gather up the cards and shuffle the pack, bringing the bottom card, which you had previously noted (*we will say it is the six of clubs*) to second from the top. Now hand the pack to the spectator who you have chosen to carry out your instructions, and request him to deal the three top cards in the manner you have chosen. When he has done so remark, "I will now turn my back to you, and I want you to augment these three cards with as many more as you please. In other words, I want you to make three heaps of equal number, not less than four in each heap, but as many more as you like. When you have done so, I will, with my back towards you and without asking a single question, reduce the total number of cards to any small number you may suggest, and after you have put a number of cards in your pocket, I will tell you how many you have placed there. I will now turn my back, and please deal the cards softly, so that it will be impossible for me to know the number of cards you have on the table." (*Turn your back.*) When your instructions have thus far been carried out, you remark: "You have a number of cards on the table, and it is, you will admit, utterly impossible

for me to know how many there are. Tell me to what small number you would like me to reduce them to."

We will suppose you are requested to reduce them to two. Proceed with your instructions, as follows:—

"Take three cards from each of the two outside heaps and place them on the middle heap. Thanks. Now count the number of cards in one of the outside heaps, and take that number of cards from the middle heap and put them in the pack."

When that has been done request him to put the two outside heaps in the pack also. Then remark:—

"You have now got one heap of cards on the table. I don't know how many cards there are. (*But, of course, you do know, because when the above instructions are carried out it always leave nine cards in the remaining heap, no matter what number of cards there may have been at the commencement. This is the secret of the trick.*) I want you to put the top half of those cards in your pocket. If there happens to be an odd number, please put the larger half from the top in your pocket."

Carrying out your instructions he, of course, places five cards in his pocket.

"You requested me to reduce the number of cards on the table to two, so please take two more cards from the heap on the table and put them in the pack. Thank you. I have now fulfilled my prediction. You have two cards on the table and five in your pocket. I think you will admit that I am correct. I will make one more prediction. Take the top card of the two on the table and place it in the pack. Thanks. You have now one card on the table, and it is the six of clubs.

*Note.*—It matters not what number you are asked to deal with. It is in your own hands when you have got one heap of nine. For instance, if you were asked to reduce the number of cards to four, the thing is done when you have requested your assistant to take the larger half from the top and put them in his pocket.

For three he is instructed to take one card from the heap on the table and return it to the pack. For two we have already shown. For one, take three from the heap and return to pack. For a higher number—six, for instance, request your assistant to re-take two from the pack and add them to those on the table.

The trick can be repeated. When you do so it is better to vary the operation the second time by requesting your assistant to take the *smaller* half from the top to be put into his pocket.

The last feature—the naming of the card on the table—can be retained or omitted at the option of the performer.

IN UNIFORM WITH THIS VOLUME

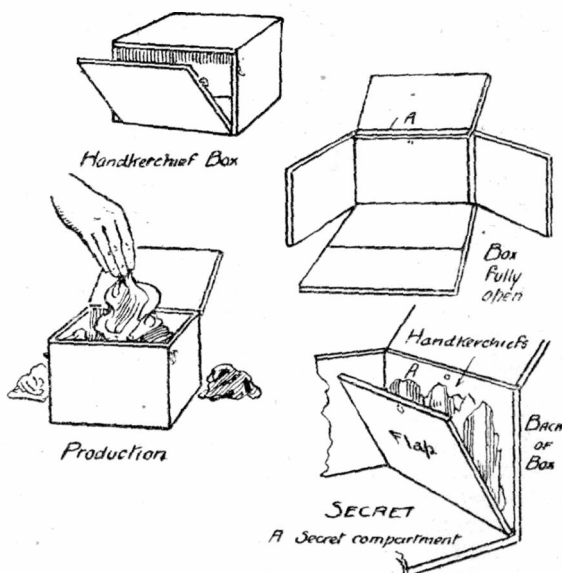
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## THE ALADDIN PRODUCTION BOX

### EFFECT.

The conjurer shows a small wooden box, and in order that the audience may have a full view of the interior he throws open the front—which is hinged. He then lifts the lid and swings the sides open. The back of the box is also shown. Having fastened the sides, front and lid, the conjurer then opens the lid and immediately takes from the box a number of silk handkerchiefs.



### HOW IT IS DONE.

The handkerchiefs are concealed behind a hinged flap at the back of the box. Having opened the box the conjurer can easily keep his thumb over this flap and can thus hold it in position while he opens the front and sides of the box and closes them again. Directly he takes away his thumb from the flap it falls to the bottom of the box and thus brings the handkerchiefs into place for production.

### PATTER.

Here we have an empty box. Here is the outside of it and there is the inside. I can't turn it inside out, but I can do the next best thing—I can show the whole of the inside. There it is. If anybody would like to get inside and walk round they

are quite at liberty to do so. Now we close the box, tap it with the magic wand, and we shall see—what we shall see—some silk handkerchiefs.

*Note.*—The handkerchiefs produced should be used in some trick in the programme.

## **BERTRAM'S TRICK WITH A SHILLING AND A COPY OF TIT-BITS**

### EFFECT.

Very seldom does one hear of a conjurer improving on another conjurer's trick to the extent to which Bertram improved on Verbeck's wedding ring trick. Full particulars of Verbeck's trick are to be found in "More Magic," but Bertram's version was far in advance of the original trick.

Few ladies care to lend their wedding ring to a conjurer. That fact, no doubt, led Bertram to substitute a shilling for the wedding ring; he also dispensed with the use of a stage assistant.

For the benefit of those who never had the pleasure of seeing Bertram perform what many people regarded as his best trick, I will describe the effect.

A shilling was borrowed. The owner was asked to mark it. A man was invited to come on the stage to assist in the trick. Bertram stripped the cover from a copy of "Tit-Bits" and invited the assistant to choose one of the halves. Bertram held the chosen half in his hand, while the assistant put the shilling under Bertram's thumb, which, of course, was on the top of the piece of paper. The conjurer then wrapped the shilling in the paper with one hand. Screwing up the parcel with both hands he handed it to his assistant with a piece of sealing wax. The assistant was asked to touch the back of his hand three times and then to open his hand. The parcel was found to have been converted into a large envelope made of the cover of "Tit-Bits" and fastened with sealing wax. This envelope was broken open and another sealed envelope was found. This one was broken open and a third envelope was drawn out of it. The third envelope contained a shilling, which the assistant was asked to identify.

The trick was repeated with the remaining half of the cover of the paper, but this time the assistant was asked to return the shilling to the owner, who identified it as his shilling. The assistant was then presented with the six envelopes used in the trick, but when he unfolded the parcel he found that the envelopes had changed into the original cover of the paper.



## HOW IT IS DONE.

Bertram used to use his right hand trousers pocket a good deal in order to bring about his effects, but his manner was so natural, and his misdirection so excellent, that the general public were always completely mystified by this capital trick.

The best way to do this trick is as follows. The cover of the paper is lying on the table. Under the paper is the first set of envelopes rolled up into a ball. Come forward with a shilling palmed in the left hand and borrow a shilling from someone in the audience. When an assistant has been secured change the shillings in the act of handing the coin to the assistant and drop the borrowed shilling into a flat tin tube similar to that used in the ball of wool trick. This tube is in the right hand trousers pocket and, of course, one end is inserted in the centre of the second nest of envelopes, which are placed in that pocket before the commencement of the trick. It is quite an easy matter to make the nest of envelopes in such a way that there is room for the tube although the envelopes are sealed. The envelopes are pasted down around the flat tube.

While the assistant is looking at the shilling—really the conjurer's shilling—the conjurer goes to the table and takes up the cover of the paper, at the same time palming the first nest of envelopes. The innermost envelope contains a shilling similar to that which the assistant is now holding.

The conjurer tears the cover of the paper in halves and gives his assistant the choice as to which half shall be used in the trick. Holding this half in his right hand, with the thumb on the top of the paper, the conjurer invites his assistant to place the shilling under his thumb. The paper is then screwed up into a ball, and in the act of passing it to the assistant the conjurer palms the ball of paper containing the shilling and hands the assistant the nest of envelopes. As the envelopes are also screwed up into a ball no one notices the change.

While the assistant is touching his hand with the sealing wax and obeying the conjurer's instructions to open his hand and examine the contents, the conjurer has ample opportunities for dropping the parcel in his hand into his profunde and taking the second nest of envelopes from his right hand trousers pocket. He does this in readiness for the second half of the trick.

The trick is repeated, and while the assistant is taking the last of the envelopes to the owner of the shilling the conjurer gets the rolled up cover of the paper from his left hand trousers pocket into his palm. He then suggests to the assistant that perhaps he would like to take the envelopes away with him, so that he can see how the trick is done. The conjurer rolls up the envelopes into a ball, changes it for the rolled up cover of the paper, and—the trick is finished. The second portion of the trick is worked rather quickly.

## PATTER.

I do not remember all Bertram's patter for the trick, but it was on these lines—after he had borrowed the shilling and secured the services of a volunteer assistant.

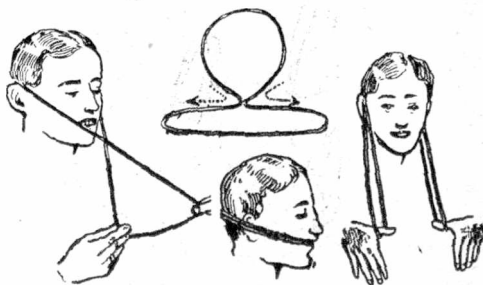
“Now, sir, put the shilling in your hand and close the hand. Now if you found that in half a minute that shilling had totally disappeared, would you be surprised? Yes? And so should I. But that is not the trick. Here is a cover of ‘Tit-Bits.’ I tear it in halves. Which half shall I use in the trick? Will you have—er—(*looking at the advertisements on the paper*) will you have Fry's cocoa or Colman's mustard? The cocoa? Very well, we will use that piece. Please put the shilling under my thumb and watch me closely. You see I do this with one hand. Open your hand and take the parcel yourself. On the table there is a piece of sealing wax. Please touch the back of the hand three times with the sealing wax—three whacks. That's right. Now open your hand and see what there is there. What's this? A large envelope sealed up, and the wax is still warm. Open it, please. Why, there is another sealed envelope. Open it and you find another envelope, and inside the envelope is the shilling. Now, do you see how that was done? No? Then I will do it again with the other piece of paper. Take it in your hand again, touch your hand with the wax, and—you see—we've done it again. Now, I don't want you to open the third envelope. Please take it to the owner of the shilling and ask him if he identifies his money. It's the same shilling, is it not? Thank you. Now (*to the assistant*) if I give you the envelopes you can take them away and do the trick yourself. One minute, though. Can you turn your hands round and round in this way (*swinging the closed hands round each other*)? And can you turn them the other way? You can. But can you turn them both ways at once. Just try it. Now open your hand and you will see that that has converted the envelopes into the original cover of “Tit-Bits.”

## THE LOOP OF STRING ROUND THE HEAD

## EFFECT.

For this little experiment the conjurer will require a large loop of string. He places it over his head and holds the sides of the loops with his two hands, the back of the loop being drawn up tightly against his neck. Next, he places the string held in the right hand in the mouth, and the left hand string is placed over

it, the teeth keeping the strings in position. The hands are then crossed. Then the conjurer brings his hands back to their original positions, and in doing so puts the strings again into his mouth, *holding them there*. Then he places his two thumbs into the loop in front of him, and pulls it out. The string comes away from the mouth and the whole loops appears at the back of the neck.



HOW IT IS DONE.

As a matter of fact, there is no trick about this. If the learner will follow *the movements*, he will produce the right result, but I have never yet found anyone who can do the trick even after the first lesson, and if the trick is presented smartly, it is impossible for anyone to follow all the necessary movements. The illustrations will help anyone to acquire the knack of arranging the string, but of course the trick should not be shown until it can be performed without a second's hesitation. The illustrations must be carried "in the mind's eye."

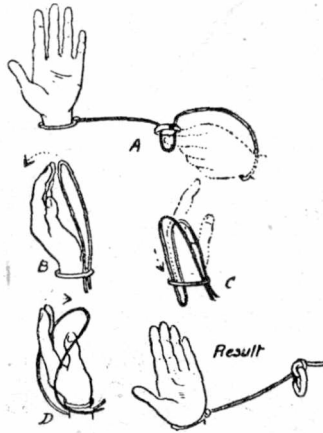
## THE RING AND STRING

### EFFECT.

The conjurer has a piece of string, about a yard and a half long, tied tightly round his wrists. He borrows a ring, turns round for a moment, and shows that in that short time he has managed to get the ring on the string and tie it there, although the two ends of the string are still tied tightly round his wrists.

### HOW IT IS DONE.

This is how he managed it. He took up a loop in the centre of the string and pushed it through the ring. He then passed the



loop under the string that was tied round his left wrist, passed it over the hand, through the string again on the other side of the wrist, and then over the hand again. The movements are shown clearly in the illustrations. The ring is then tied on the string.

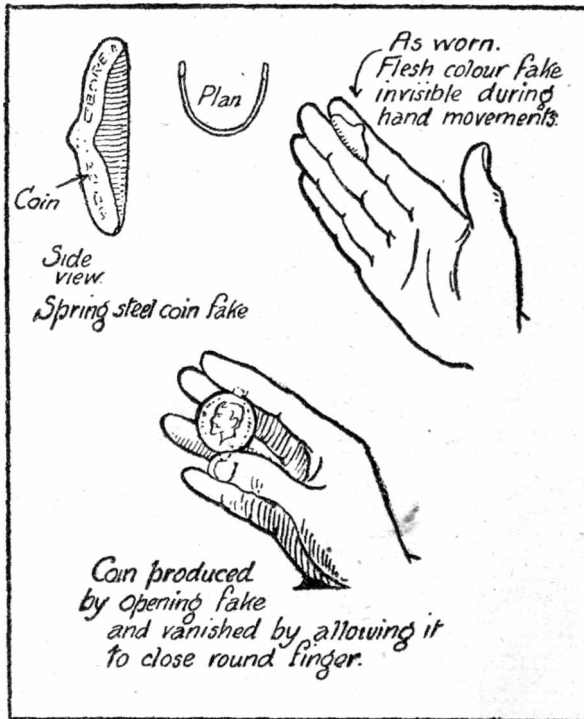
## "KING OF COIN" FAKES



EFFECT.

The conjurer shows his right hand—back and front—and, while all his fingers are separated, reaches up into the air and

produces a large silver coin. He throws the coin into the hat. At any time during the trick he can show his right hand empty. Finally he pours the silver coins from the hat on to the table.



#### HOW IT IS DONE.

This fine effect is brought about without sleight-of-hand, in fact, the method is superior to any sleight-of-hand method. The magician who relies upon sleight-of-hand in order to catch "coins in the air" is never able to show his right hand back and front and with his fingers separated, during the trick, because he has to keep one coin either palmed or back-palmed. All the difficult "moves" which are now well known are rendered unnecessary by the introduction of an entirely new mechanical coin. The coin is made of spring steel. It fits tightly on to the first finger. The underside of the steel is stamped to resemble a half-crown. The exterior of the coin is flesh coloured, therefore, the conjurer can show both sides of his hand and all his fingers separate while the coin is in position on his first finger. To produce the coin all he has to do is to unroll it with his thumb and steady it in position with his thumb (see diagrams). As the right hand comes down and apparently places the coin in the hat the finger

and thumb are released and the coin springs back into its place round the first finger, and is at once ready for another "production."

The left hand holding the hat, palms a coin holder before the commencement of the trick, and the coins subsequently found in the hat are those which the conjurer slides out of the coin holder. The method is well known.

#### PATTER.

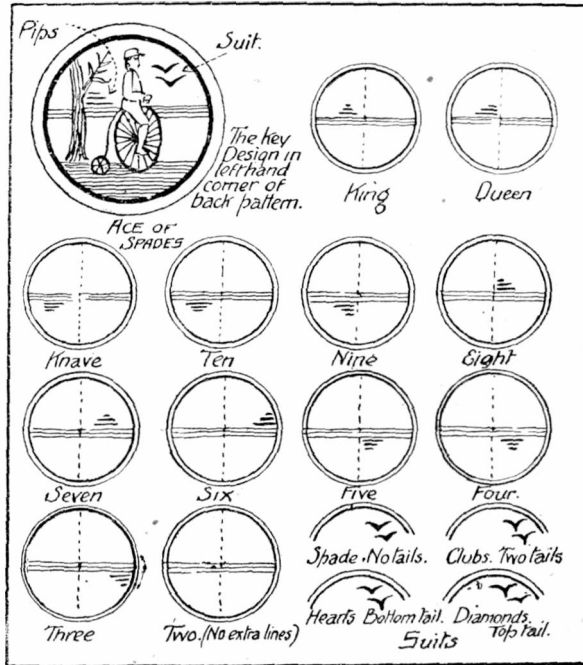
For my next trick I should like to borrow a hat. Of course, I could use my own hat, but as one never knows what may happen to the hat during the trick I prefer to borrow one—if possible. May I have yours for a moment, Sir? Yours seems such a very nice hat. Of course, it is a very nice trick—when I do it. I merely want to try and convert the hat into a kind of money-box. I see a coin floating invisibly in the air. It's very difficult to see anything which is invisible. There it is—a nice, new half-crown. And there's another. Why work for a living when you can do this? Never worry people to give you change. What's the good worrying over small change? Much better find another half-crown. Your hat seems to be getting much heavier, Sir. Some men are money-grubbers; I'm a money-grabber. I just reach out and—grab. Be sure you grab in the right way—so. Then you get half-a-crown. Why pay rent when you can do this—another one—and buy your house? If you miss your last train home, don't worry. Do this a few times, and then take a taxi. Some men work for a living, but this is easier, and the result is the same. I don't really like money, but when it's thrown at me in this way I feel bound to take it—another one, just another there. If it isn't there, it's usually here. (*Pours money out of hat.*) Just try when you get home, Sir, and if at first you don't succeed, give it up.

## THE EXPERT PACK OF MARKED CARDS

#### EFFECT.

This is acknowledged by conjurers as the best pack of marked cards, enabling the performer to read the back of every card. Conjurers will appreciate the fact that with the aid of this pack all kinds of magical effects can be produced. For example, directly a person takes a card the conjurer knows what card has

been taken. He can thus allow the pack to be shuffled, and can then reproduce the card in any one of many ways. Will Goldston, Ltd., are agents for these cards.



HOW IT IS DONE.

The discs on the cards are marked in the way shown in the accompanying diagrams. With a very little practice the conjurer can get at the desired information without a second's hesitation.

PATTER.

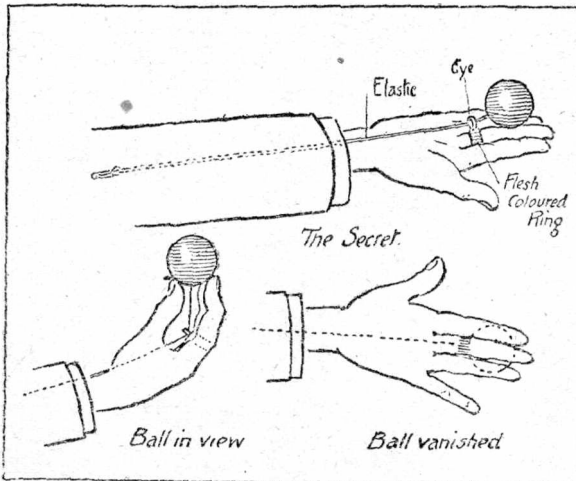
This is a little thought-reading trick. Will someone please take a card and think of it? I should like to have the assistance of someone who is used to having his thoughts read—a married man, perhaps. Thank you, Sir. Another one? Thank you. (*Continue until six cards are taken*). Will you please return your cards, and shuffle the pack? Here is the magic wand. There doesn't seem to be anything magical about it, but—wait and see. You may have heard that little joke before; perhaps you think it wasn't a joke. Will you please take one end of the wand, while I hold the other, and think of the card you took. Ah—I have it. Your thought runs along the wand, and so towards me. You are thinking of—(name card, and repeat with the other five cards.)

## THE ALADDIN BALL APPARATUS



EFFECT.

It will be understood that this effect is not a trick in itself. The little apparatus I shall describe is to assist amateurs who may have a difficulty in vanishing a billiard ball neatly. The conjurer shows a ball in his hand, throws it up and the ball has vanished.





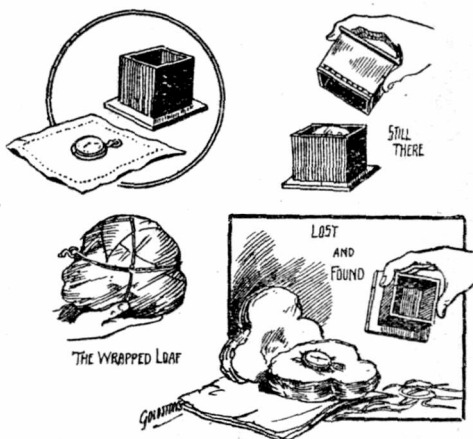
## HOW IT IS DONE.

The ball is attached to a short length of elastic, which in turn is attached to a flesh-coloured ring which the conjurer wears on his second finger. Now, if he brings the ball through the fingers and arranges the elastic round the hand at the back, he can easily throw the ball an inch or two away from the hand, but when he extends his arm and allows the ball to slip through the fingers, the elastic holds it tightly against the fingers, in the manner shown in the illustration.

## PATTER.

Here is a solid ball. It is here. It is always here when it isn't elsewhere. One, two, three, Go, and now as you see—or rather you don't see—it isn't here.

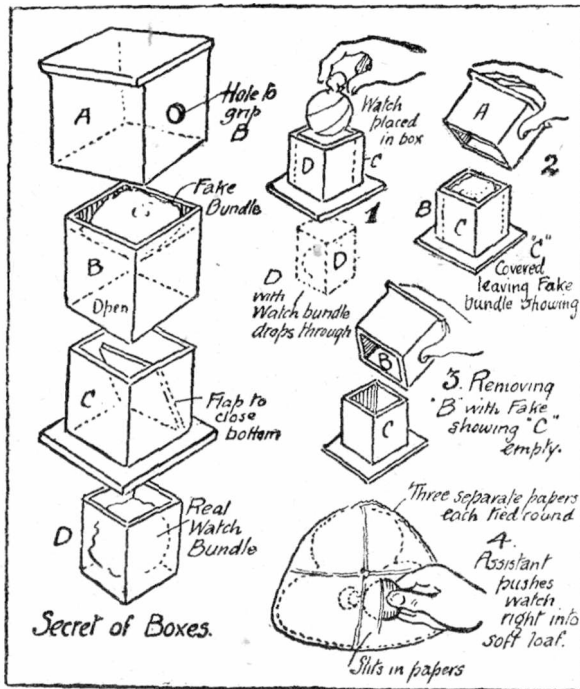
## THE NEW WATCH BOX AND LOAF



## EFFECT.

The performer shows a small wooden box on a tray. He borrows a watch, wraps it in a white handkerchief, places it in the box and covers the box with a wooden cover which reaches to the lower edge. There is not one false movement in the whole

proceedings. He lifts the cover and shows that the package is still in the box. Then he lifts the cover again, and shows that the box is empty. His assistant brings on a paper package. The conjurer cuts the string, and takes off one of the paper coverings; he cuts another string, and takes off another paper, and then another. A loaf of bread is then seen, which is broken open disclosing the borrowed watch.



#### HOW IT IS DONE.

The carefully drawn diagrams make everything clear. The box is bottomless, and is fitted with a loose wooden lining. The parcel containing the watch is placed in the box and allowed to slip through (with the wooden lining) on to the servante or behind some piece of apparatus on the conjurer's table. Directly this lining is through, a flap closes up the bottom of the box. The cover contains an inner lining which is fitted at the top with a small piece of material of the same colour as that in which the watch was wrapped. The cover with this faked lining is placed over the box. The cover, without the lining, is then lifted off for a moment to show that the watch is still there. Of course, what the audience really see is a little piece of material at the top of the fake. The cover is put on again, and then lifted off

with the fake cover inside. The box can then be shown empty. Meanwhile the assistant has taken the watch, and has forced it through a slit in the papers and so into the centre of the loaf.

PATTER.

For my next trick I want to borrow a watch. Thank you. In case of accident I will wrap it up in this handkerchief, and place it in this small box and cover it up—so. I will show it to you again—there it is. Now for the magic wand. I tap the outside of the box in that way—because you can't tap the box in any other way, and open it. Does your watch go well, Sir? It seems to have gone well to-day, anyhow, for it has gone altogether. What is this? A parcel for me? I suppose I'd better open it. That's what parcels are for. Here is another paper. Shall we ever get to the end of this—and here is another. What's this—a loaf of bread. I think if we break this open we shall find—some bread. Yes, there is the bread, and there is the watch hidden in the middle of it. Perhaps you'd better take charge of it again, Sir, before anything happens to it.

## THE IMPROVED HAT LOADER

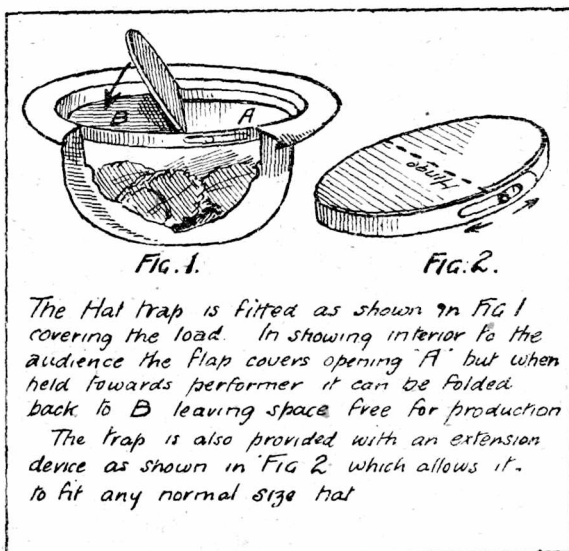
EFFECT.

This is not a trick in itself, but a piece of apparatus which will be of invaluable assistance to conjurers who desire to do a good hat trick in a very easy way. The performer shows a empty hat, and produces from it a quantity of soft and hard goods.

HOW IT IS DONE.

The things required for the production are packed in the hat. The whole load is then hidden—and at the same time prevented from falling out of the hat—by the two pieces of the elastic cloth fitted to a metal frame. The object of having two pieces of cloth is so that one may overlap the other, and enable the conjurer to pass his hand between the pieces without running the risk of letting any part of the load fall from the hat. The frame is made in such a way that the size of it can be easily altered by the performer, so that the apparatus can be made to fit any hat. The elastic cloth may be disguised with gold lettering to that used inside a hat, and at a short distance away the "loader" is practically invisible. This method of loading a hat is the easiest known, and is now employed by some of our best conjurers.

## THE "TEED" IMPROVEMENT



### PATTER.

(This must depend on the nature of the things to be produced from the hat, but the following suggestions may be useful.)

Here I have an empty hat. Quite empty. I've always worn it myself. I say I might say that, but I don't wish to say it because so many other conjurers have said it about their hats, and in my case it would not be true. Self-praise is no recommendation—but perhaps we had better get on with the trick. Tucked away in a little corner here I have a few thousand playing cards. I keep them there in case I meet a man who wants a friendly game of nap on a railway journey. Here are some handkerchiefs—just to give colour to the proceedings, and here's a lot of paper. Somebody said the other day that there was a shortage of paper. I thought that man didn't know his subject, and now I'm sure he doesn't. What a lot of paper! Lastly, we have a real, live rabbit—very wild. With a kick in it. It's not too proud to kick. It's an American rabbit, etc., etc.

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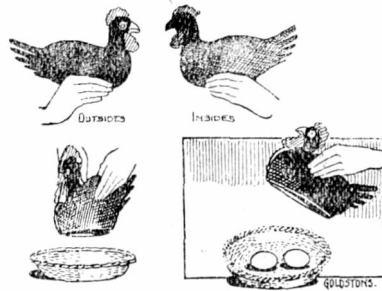
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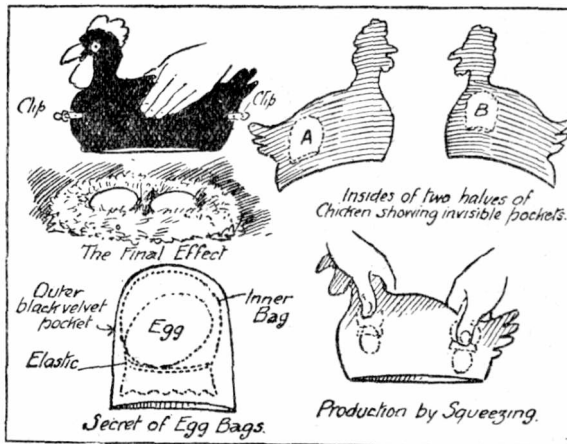
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## THE OBLIGING HEN



### EFFECT.

Two pieces of black velvet resembling the silhouette of a hen are shown. The conjurer places these together and fastens them with clips, somewhat similar to a tie clip. A small nest is then hastily improvised with a length of wool or black soft cord, and the conjurer strokes the "hen" and places it on the nest. When he removes it one egg is seen in the nest. He repeats the movements and another egg makes its appearance. The "hen" is taken to pieces, and both sides of the velvet are shown, thus proving that no apparatus is used in the trick.



### HOW IT IS DONE.

Attached to the two pieces of velvet are two secret pockets made of velvet; they are therefore invisible at very short range. These pockets are provided with inner pockets made of the same material, and the mouths of the pockets are partially closed with

elastic (*see diagrams*). The eggs are placed in the pockets before the trick begins. The elastics prevent the eggs from falling out, but they are made to come out of the pockets by gentle pressure. The object of the outer pocket of black velvet is to secure a flat surface—or as nearly flat as the presence of the egg permits. The accompanying illustrations show clearly how the pockets should be made. Ivorine eggs are most suitable for this trick.

#### PATTER.

Here I have two pieces of velvet fashioned in the form of a hen. I don't know the breed of the hen; I think she has kept that dark; perhaps she doesn't wish anything said about it. One piece of velvet is half a fowl; the other piece is the other half. If we put them together we get one hen. Here is a little nest. I place the hen on the nest, and ask you to imagine things. I want you to imagine that the time usually occupied by a hen in adding to the food reserves of the country has passed—just as quickly as that. We coax the hen from the nest, and there is the finished article—one, sound, commercially valuable egg. An egg is a wonderful thing; it often looks so white and innocent when it is really a black-hearted rascal. Of course, that is only one egg. If we add one to one we usually get two eggs—and there they are—looking so snug and happy, just as if they had known each other all their lives.

## THE NEWEST PRODUCTION CABINET

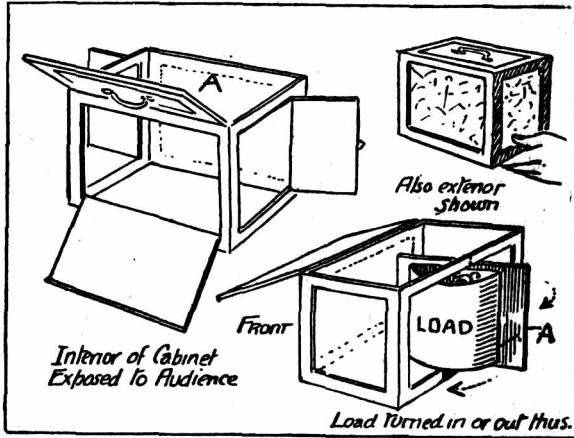
#### EFFECT.

The conjurer shows a small cabinet; to all appearances it is an ordinary box. The top, front, and sides are hinged. Having opened them, so that the audience have a clear view of the interior of the cabinet, the conjurer closes up all doors and once more shows the cabinet in its original condition. Then he opens the top of the cabinet, and produces from it a large quantity of things—silk handkerchiefs, spring flowers, paper ribbons, etc., finishing up with a small dove or rabbit.

#### HOW IT IS DONE.

The entire "load" is stored away in a receptacle fixed to the back of the box, but as the back of the box is cut out and is fitted with a centre pivot the load can be swung in or out of the box, as the conjurer desires. The illustration gives the secret away.

At the outset of the trick the load is inside the box. The conjurer therefore shows all sides of the box—including the back—before he begins to open any part of it. The sides should be first opened so that the persons at the room or hall shall not be able



to get a glimpse, from the corner of the room or hall, of the load at the back of the box. The top of the box is then opened, and lastly the front. The box is then closed up again, beginning with the front, and when it is fastened up the load is swung inside and once more the box is shown on all sides. If this opening and closing of the box is done smartly, the audience should not have the slightest clue to the secret; they should be under the impression that they have seen all the sides of the box at one time—which, of course, they have not done. The size of the box must depend, of course, on the size of the load that the conjurer wishes to produce. The best way to go to work is to put together all the things that are to be produced, then make or purchase a box large enough to take the load. The rabbit or dove need not be in the box. The conjurer can easily produce either one or the other cover of ribbons, etc., he produces from the box; in that case the rabbit or dove would be carried in the usual loading pocket on the left hand side of the coat.

#### PATTER.

Here is a small box or cabinet. It is really a box, but when we want to swank we call it a cabinet. There is the outside of it—all down there, and down there, and round at the corner here. The inside is just like the outside, made of the same material and is the same size. There is the whole of the inside. If I close it up again you will see the outside once more. Of course, I could keep on doing this—showing you first the outside and

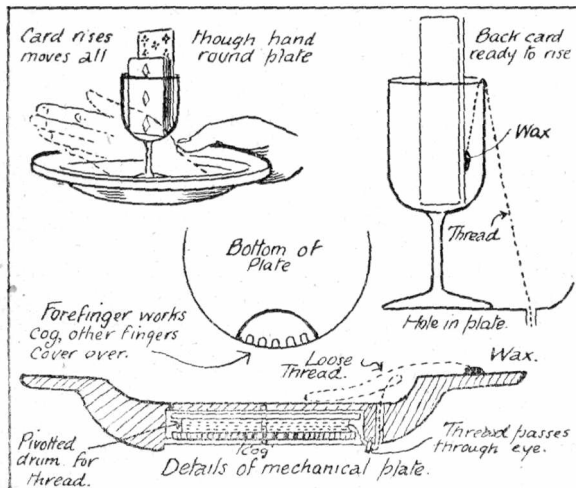
then the inside, and then the outside—over and over again or half the night if you liked, but there wouldn't be much trick in it. The trick comes in when you do this. This is just a little thing that escaped your attention—at least I hope so, and here's another, and another, and a few more. Isn't it wonderful—where all the things come from? That's the part of the trick I don't understand myself; if I did I would willingly tell you all about it. There is just one more little thing here that got tucked away in a corner—I was nearly forgetting it. There it is—a live rabbit.

## NEW CARD RISING APPARATUS

### EFFECT.

This improvement is claimed by Mr. F. G. Thayer, the well-known magician of Los Angeles, California.

Three cards are freely chosen from the pack. They are replaced in the pack, and the pack is dropped into a glass. In order to isolate the glass, the conjurer places it on a wooden plate. He then commands the cards to rise from the glass, and they obey him—one at a time. The trick, in this form, can be performed at very close quarters, and no assistance is required.



### HOW IT IS DONE.

The whole secret—apart from bringing the chosen cards to the top of the pack by means of the pass or a shuffle—is in the



plate. Under the plate proper is a large drum, a small section of which is exposed. When the conjurer shows the plate he can easily put his hand over the exposed part. A thread is attached to this drum, and is passed up through a small hole and through a small eyelet, which serves as a guide. The centre of the plate is covered with black velvet, and the thread is not noticed when it is lying on the velvet. Having got the cards to the top of the pack, the conjurer picks up the end of the thread—a small piece of wax is fixed to the end—and presses the wax on to the end of the top card. The wax should be in the centre. The pack is then dropped into the glass, the waxed thread being at the bottom of the glass. The fingers, being under the plate, can easily manipulate the toothed wheel of the drum. By turning round the wheel he winds up the thread, and so causes the card to rise. The process is repeated for the other two cards. If the conjurer prefers he can force three cards similar to those forced threaded in the usual way. These prepared cards are placed under a handkerchief on the table. The conjurer having forced the three cards, can allow the pack to be shuffled by anyone. He then picks up the handkerchief, and drops the pack on the top of the prepared cards which were under the handkerchief. The end of the thread is fixed into one of the cards for this method, and thus there is no necessity to attach it during the course of the trick. The method of threading the cards was originated by Beautier de Kolta.

PATTER.

Here is a pack of cards. Will three members of the audience kindly borrow three cards for a moment. Please look at them, return and remember them. I will do the next part of the trick quickly in case you have bad memories. Here is an empty glass—not very interesting, is it? I place the cards in the glass, and in order that the glass may be completely isolated I will stand it on this wooden plate. These cards are rather obedient. What was your card, Sir? The —(name it.) Rise, if you please. (*Repeat with the other two cards.*)

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Apparatus for the Tricks explained in this Book  
may be obtained from all Magical Dealers.

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In Preparation

“THE YOUNG CONJURER”

Part III

By WILL GOLDSTON.

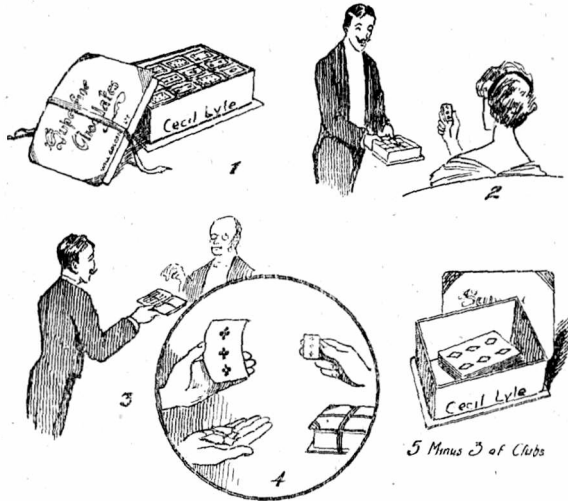
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## THE CHOCOLATES, CIGARETTE AND CARD TRICK

Invented by Cecil Lyle, one of the most original conjurers, who has made a big reputation for originality. This trick was performed at the Magicians' Club with the greatest possible success. I am indebted to the inventor for the secret, manuscript, and working model.

### EFFECT.

Advancing to a lady with a box of ordinary chocolates, she is requested to take any one she pleases. Now each chocolate has a miniature playing card on it, and each sweetmeat has a different card. Lady is told to eat chocolate, but retain the little card. Handing the box to a gentleman, he is asked if he will accept a cigarette for his trouble, but performer finds he has only three in his case, and one of these is taken by the gentleman. It,



however, does not draw, so performer suggests that it be unrolled to see the cause of the trouble. The cause is soon evident, for a full-sized card of the same denomination as that represented by the miniature card held by the lady is rolled inside. Gentleman is instructed to look inside chocolate box, and now finds all the chocolates have disappeared, leaving in their stead a pack of playing cards. This is handed to gentleman with a request that he searches through the pack for the rolled up card. This proves to be missing, and brings the trick to a conclusion. One or two points I ought to emphasise:—

- (1) Each chocolate has a different card.
- (2) The lady has positively a free selection of a chocolate.
- (3) The gentleman has a perfectly free selection of a cigarette.
- (4) No skill of any sort required. The trick can be done at sight.

#### HOW IT IS DONE.

The secret lies partly in the box, which is made with an inner shell, representing one layer of chocolates. If this is brought away in the lid, the pack of cards is disclosed.

Twelve different chocolate cards are used, duplicates of which are previously removed from the pack. This depleted pack is then placed in bottom of the box. Twelve cases, each containing three cigarettes, are distributed over performer's body as per list below. Each cigarette in the box contains the same card, so that no matter which of the three is selected, the desired card must be produced.

The twelve boxes are distributed as follows :—

Two in right trousers pocket.

Two in left trousers pocket.

Two in hip pocket.

Two in right tail pocket.

Two in left tail pocket.

One in each vest pocket.

This order is memorised so that it is an easy matter for the performer to pick out at once the box containing cigarettes with the correct card inside. When lady takes chocolate, conjurer sees which card is on it, and straightway extracts from his pocket the particular case containing the three cigarettes made up with that card. No matter which of the three the gentleman selects, the card corresponding to that on the lady's chocolate will be found inside. The faked layer of chocolates is removed with lid, and pack shown to be in place of sweetmeats. No one will notice the fact that the pack is twelve short. A search through pack shows, of course, that the selected card is missing.

#### PATTER.

This little box contains magic chocolates. I will hand it to a lady asking her to be kind enough to see that each card is different, and to choose one. Thank you, Madam! Please note that the lady has a perfectly free choice. Will you please name the card chosen? Now I wish the assistance of a gentleman to hold the box for a few moments. Thank you. Please be seated here. Are you a smoker, Sir? Will you try one of these? They are not so savage as they look. (Box is taken out of pocket according to card named by lady.) The lid is placed on the box. Madam, will you be kind enough to remove the wrapping from the chocolate and eat it? Of course, the chocolate, not the paper.

No sooner does the lady eat the chocolate than a most peculiar thing happens—we open the box (fake is brought away in lid) and all the chocolates have vanished, leaving in their place a “grown-up” pack of cards. Will you please run through them, Sir, and you will find a complete pack with the exception of the — chosen by the lady, which is missing. Is that correct? Well, the answer will be found inside the cigarette you are holding. If you tear it open you will find the —, and that completes the little problem.

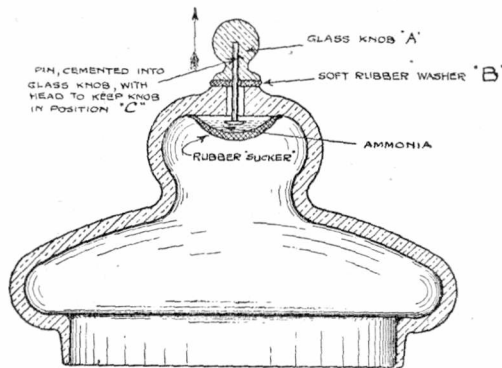
## THE SMOKE MYSTERY

### EFFECT.

The conjurer introduces a glass vase, which is shown to be empty. A handkerchief is thrown over the vase. The conjurer is now smoking a cigarette, blowing the smoke into the direction of vase. Removing the handkerchief, the vase is seen to contain the smoke which emanated from the lips of the conjurer.

### HOW IT IS DONE.

Prepare the vase and cover as follows: Sprinkle six drops of spirit of salts on the bottom of the vase, then with a feather soaked in the salts paint lightly the inside of vase. The lid should be treated the same way with liquid of ammonia. Use two different feathers.



An improved vase is here described, which is the invention of Mr. Gordon Freeman, a well-known and popular conjurer.

Those who have performed the "Smoke Vase" effect will doubtless have objected to the "white streaks" on the inside of the vase at the conclusion of the trick. The improvement of this excellent trick prevents any possibility of this clue to the working being given away to the onlookers, and allows plenty of time to elapse between the time the lid is placed on goblet and the moment it is covered with the handkerchief.

The top of the lid is ground flat, and a hole about one-eighth of an inch in diameter drilled in centre. A glass knob "A" with a soft rubber washer "B" is secured to the lid by means of a pin "C" cemented into the knob, care being taken that sufficient clearance is allowed between the head of the pin and the underside of the lid to allow the knob to be raised about one-eighth of an inch.

The ammonia is held in a rubber sucker similar to those used for fixing cards, etc., to shop windows. This sucker is placed into the position shown in the accompanying sketch, and the knob, lid and "sucker" then pressed together. Atmospheric pressure will, of course, force the sucker to adhere to the lid.

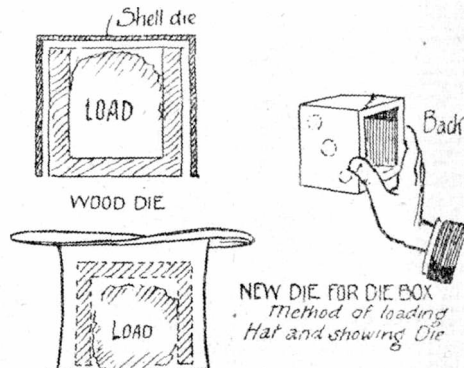
## A NEW DIE FOR THE DIE BOX

### EFFECT.

Having done the trick known as the sliding die box the conjurer produces quantities of various articles from the hat used in the trick. He does this without going near the hat to load it.

### HOW IT IS DONE.

The effect is brought about by means of a special die used in the trick; in fact, the trick is done partly in order to provide



an excuse for using the die, because the die loads the hat. It will be remembered that, at the conclusion of the trick, the die is produced from the hat, and that at the commencement of the trick the die is covered with a "shell" die. The new die really consists of the usual shell fitting over a wooden die minus one of its sides. The die, therefore, answers the purposes of a box, and the load is placed in it. The shell placed over the opening conceals the load and keeps it in its place. At the conclusion of the trick the conjurer turns the die over and so shoots the load into the hat. Having provided the die—with the open end towards him—he is about to return the hat to the owner when he "sees a little something" inside the hat. Then follows a big production trick from the hat.

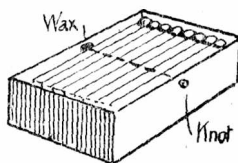
#### PATTER.

(It will be understood that this comes at the end of the die-box truck, just as the conjurer is about to return the hat to its owner.) And there is your hat, sir, quite undamaged. Excuse me, I think the lining has got a little rubbed the wrong way. Never rub anyone the wrong way if you can help it. Ah, I see, a little something here. May I borrow this for a moment? You don't mind me showing the audience what a lot of funny things you carry about in your hat? I should like a hat like this; I'd do a trick with it if I had one. Where do you keep it all? I wonder there is any room for your head, etc., etc.

## THE MAGICAL MATCHES

#### EFFECT.

This is a new pocket trick. The conjurer shows an empty match-box. The drawer of the box is taken out and both parts



#### MATCH BOX TRICK

are handed for examination. The conjurer replaces the drawer upside down in the box, gives the box a tap, and, opening it, shows that the box has been filled with matches.

## HOW IT IS DONE.

When the audience are examining the box the conjurer quietly takes his handkerchief from his pocket to wipe his hands. In doing so he palms from his pocket a drawer from another box. This drawer is filled with matches, which are prevented from falling out by means of a thread passing diagonally across the box. One end of the thread is fixed with wax to the side of the interior of the box. The other end passes through the side and is held by means of a knot. The conjurer takes the drawer which the audience have examined, and, under cover of his handkerchief, changes it for the faked drawer. He then receives the other part of the box from the audience and inserts the drawer. (The handkerchief and empty drawer are placed in the pocket.) The audience see the drawer go into its place upside down, and, therefore, do not suspect that the drawer is filled with matches. When the drawer is nearly in its place the conjurer pulls on the knot, which takes the thread clean away from the box and leaves the matches loose inside.

## PATER.

Here is an empty box of matches. If you are very particular you can call it an empty match-box. As a matter of fact, it would be very difficult to have an empty box of matches, because if it was a box of matches it could hardly be empty as well. Perhaps you would like to have a look at both parts of the box just to see that there are no mirrors, secret springs, trap doors, underground passages, or any other of the usual means for doing a little trick of this kind. I replace the drawer of the box in the box proper and give it three taps, when the box immediately fills itself with matches. This is a very nice trick to do when you are hard up for a match, but be sure you give the right kind of taps or you may be disappointed.

## A NUMBER OF BABIES MAGICALLY PRODUCED FROM A HAT

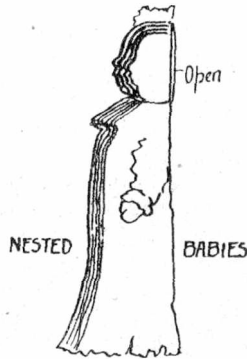
## EFFECT.

Having shown an empty silk hat, the conjurer dips his hand into it and produces a family of babies in long clothes.

## HOW IT IS DONE.

The babies "nest" one within the other in the manner known to all conjurers who have produced a number of alarm clocks or

weights from a hat. The load thus prepared and fitted with a small wire loop is placed inside the loading pocket of the coat with the loop outside. Having shown the empty hat the conjurer



holds it in front of him for a moment while he is pattering and gets his right thumb into the wire loop. He is thus able to get the whole family into the hat with one movement.

#### PATTER.

I have shown you an empty hat. Let me call attention to the little hole in the crown. That is there for ventilation. The ventilation is really necessary to the owner of this hat because I can see he uses it for a nursery. Here is the first instalment of the nursery—and very nice too. Here is another—just like baby brother, and hasn't he got his mother's nose? And here is a third. Some people have all the luck, don't they? What! Another, and still another, and one more. Perhaps I'd better get on with something else before the Society for Prevention of Cruelty to Children comes along.

## THE NEW CARD TRAY

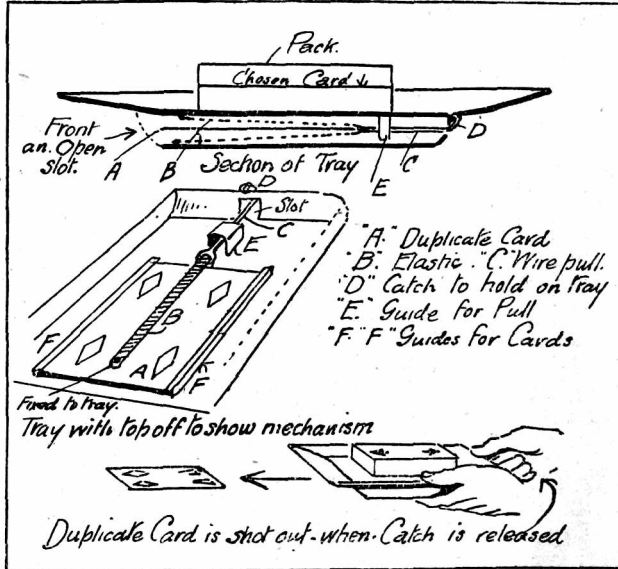
#### EFFECT.

The conjurer hands a pack of cards to be shuffled, and requests some member of the audience to take one of the cards and to place it back in the pack. With the excuse that he does not wish to touch the cards himself the conjurer asks his volunteer assistant to put the pack on "this little tray." The conjurer then asks for the name of the card that was chosen. He repeats the name and the card flies from the pack.



## HOW IT IS DONE.

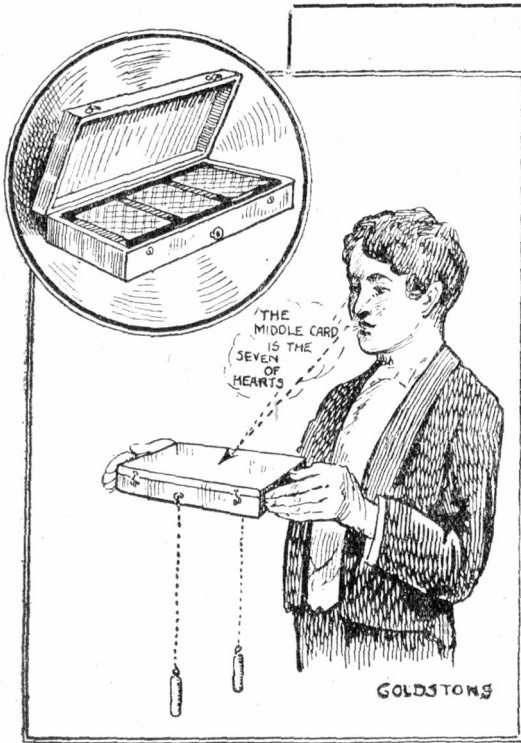
The trick is brought about by the use of a special tray. To begin with, a card is forced. If the conjurer is unable to force a card he can get practically the same effect in a very simple manner. He should get a pack of cards all alike and use about forty of them. On the top of the forty he can put six cards, all



different, from another pack, and, below the forty, six more different cards. If this pack is handed to someone with the request "Will you please take a card?" the person addressed is almost certain to take one of the forty cards. A duplicate of the card to be forced is placed at the base of the tray, and is shot out at the right moment by means of a simple elastic and wire pull, the details of which are shown in the accompanying illustration.

## PATTER.

For my next trick I use a pack of cards—the things that men lose their money with. I shall be glad if someone will take one of these cards. Would you mind taking one, sir? Of course when I ask you to take one I don't mean you to keep one. I merely want you to borrow the card for a moment. Now, in order that you may not think I have anything at all to do with this trick, I will not touch the cards. Please put the pack on this tray after you have shuffled them. Now, sir, what card did you take? The five of diamonds? Thank you. Five of diamonds, come out! There you are, sir, the identical card you chose yourself.



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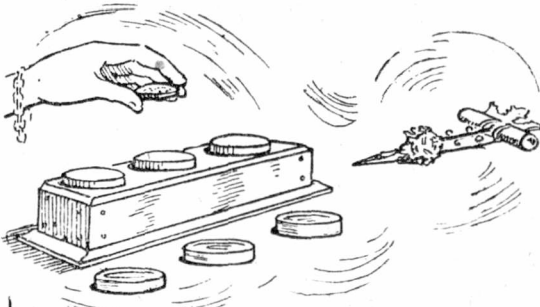
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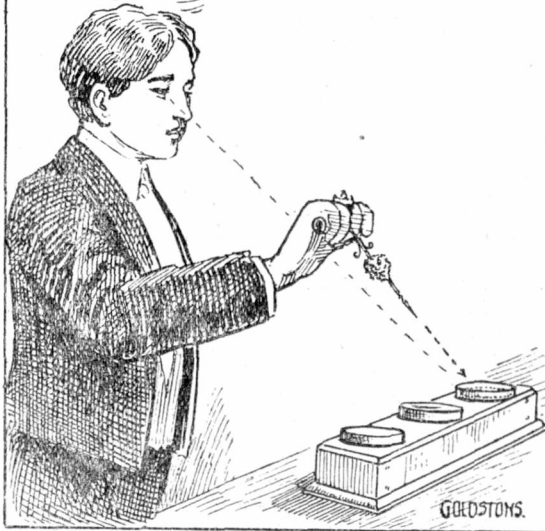
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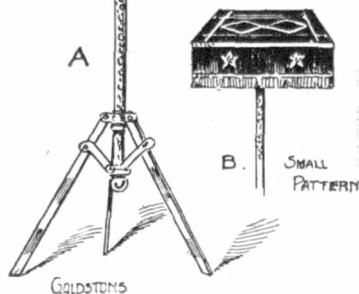
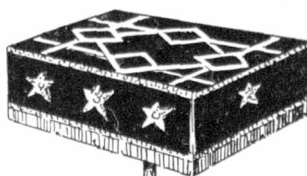
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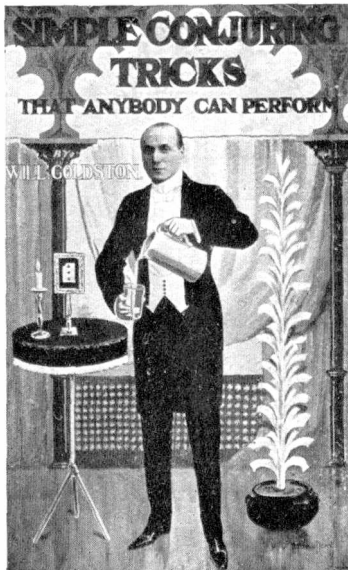
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